

Product Planning Session

Pajaro Dunes *1983*



Coin-Operated Games Division

 A Warner Communications Company

COMPANY PRIVATE

Do not duplicate

DISTRIBUTION:

1. Mike Albaugh
2. Steve Calfee
3. Chris Downend
4. John Farrand
5. Mike Hally
6. Morgan Hoff
7. Roy Machamer
8. Rick Moncrief
9. Rich Moore
10. Don Osborne
11. Lyle Rains
12. John Ray
13. Dan Van Elderen

PRODUCT PLANNING SESSION

COIN-OP DIVISION

Pajaro Dunes

2/22/83-2/24/83

Dan Van Elderen
Chris Downend
Coin-Op Engineering

Tab - “Planning Minutes”

BRAINSTORMING SESSION MINUTES

FEBRUARY 22, 1983 - FEBRUARY 24, 1983

PAJARO DUNES

I. INTRODUCTION - Chris Downend

- A. Remarks made in opening session will set framework for the rest of the week. To create successful games we need to consider technical capabilities, creative capabilities as well as the realities of the Marketplace.
- B. Overall goal is two-fold:
 - a) New Blue Sky Brainstorming.
 - b) Critical analysis of the 32 game ideas collected from In-House Brainstorming Sessions.
- C. Game ideas developed this week will provide a resource for project starts in the following months and could very likely be the heart of our production in 1984.

II. ENGINEERING PRESENTATION

A. 1982 New Releases (Production Release Date)

- | | |
|------------------|-----------|
| 1) Dig Dug | February |
| 2) Kangaroo | April |
| 3) Fast Freddie | May |
| 4) Gravitar | June |
| 5) Liberator | August |
| 6) Millipede | September |
| 7) Pole Position | October |
| 8) Quantum | November |
| 9) Time Pilot | December |
| 10) Popeye | December |

B. 1982 Project Terminations:

- 1) Force Field
- 2) Secret Agent
- 3) Maze Invaders
- 4) Adventure
- 5) Power Gem
- 6) Parking Lot
- 7) Thogs
- 8) Runaway
- 9) Target Outpost
- 10) Red Selector
- 11) Minky Monkey

C. Projection for 1983 - Games and Predicted Production Date
(10 to 12 of these games will be released and built)

- | | |
|---------------------|-------------|
| 1) Xevious (Namco) | February |
| 2) Food Fight (GCC) | March |
| 3) Black Widow | March/April |
| 4) Arabian (Sun) | May |
| 5) Toporoids | June |
| 6) Star Wars | June |
| 7) Elliott | July |
| 8) Jedi | July |
| 9) Tollian Web | August |
| 10) Mad Bomber | September |
| 11) GCC # 3 | September |
| 12) Empire | October |
| 13) Ice World | October |

- 14) Time Traveler November
- 15) Qwak November
- 16) Sanritsu # 2 December

D. Engineering goals for 1983 - Dan Van Elderen

- 1) 10-12 releases is the goal
- 2) Stabilize at 3-4 on-going projects per team
- 3) Emphasis on Quality, not Quantity
- 4) Expect to release 3-4 Licensed games in 1983
- 5) New Shortened release cycle: Field test to Production in 12 weeks (No pre production release cycle):
 - 2 weeks of test results
 - 4 weeks to prepare documentation release
 - 6 weeks to produce and stage materials

E. Design Services - Pete Takiachi:

- 1) Trend is toward standardized cabinets while trying to minimize extensive face lifts on a per-game basis.
- 2) Goal is to concentrate design resources on new, innovative cabinets.
- 3) Plan to continue using wood as structural base, and explore new materials and techniques to decorate basic structure.
- 4) Wood shop does impose a constraint.
- 5) New controls include the Mouse, Hall effect Joystick, Roller Control, Touch Control, Moving Seat.

F. Visual Communications - George Opperman:

- 1) Trend toward more cabinet graphics - front panels, rear inside panels etc.
- 2) Extensive involvement in promotional graphics preparation.
- 3) Continued liaison for legal contacts regarding copyright notices, trademarking names etc.

G. Electrical and Software Engineering - Steve Calfee:

- 1) Over the hump in learning curve with many new programmers.
- 2) Prima-donna programmers must begin listening to input from peers as well as input from Marketing on player preference.
- 3) Goal is Quality, not Quantity in product development.
- 4) Goal is to produce enough internal product that Atari is self-sufficient!

H. Computer-aided Design and Components Engineering:

- 1) Resources are in place to design up to 40 PC Boards a year.
- 2) Custom LSI capability is now in-house. Expect to have ability to do 5-6 designs per year by end of 1983, in addition to designs by Electrical Staff.

I. Creative Development - Lyle Rains:

- 1) Maximum staff level of 3-4 people; expects to work through teams primarily.
- 2) Plans for Training in Creativity:
 - a. Classes/Seminars on ways to create
 - b. Mike Vance Lectures
 - c. Create new ways to develop games
 - d. Develop "moving storyboard" techniques with computer animation
 - e. Teach people to think visually
 - f. Reality: Perception: Rules. If things are not working, change the rules. We made up the rules in the first place.

MARKETING PRESENTATION - Don Osborne

A. 1982 Releases(with percentage that "succeeded" ie, 10,000 units)

- | | | | |
|----|-----------|---|-----|
| 1) | Atari: | 8: | 38% |
| 2) | Bally: | 13: | 15% |
| 3) | Williams: | 4: | 75% |
| 4) | Sega: | 9: | 22% |
| 5) | Nintendo: | 2: | 50% |
| 6) | Taito: | 7: | 29% |
| 7) | Summary: | Only 13 games exceeded production of 10,000 units (20% of releases) from a total release of 65 games by all domestic manufacturers. | |

B. Conversions

- 1) 1982: 33% of sampled operators operated conversions.
- 2) 1983: 75% of operators will operate conversions.
- 3) Primary convert-a-game manufacturers are Sega, Data East.
- 4) Strong points of conversions: Lower cost, extended life, convenience, insurance against buying a dud.
- 5) Weak points of conversions: Poor quality, not a hit unreliability, poor service.

C. Coin-Op Player in the USA:

- 1) Potential audience of 124.5 million 10-45 year olds.
- 2) 77% have played; 23% have never played.
- 3) 77% player base is composed of:
51 million male players (55%)
45 million female players (47%)
- 4) Average player spends \$2.01 per week.
- 5) Successful game must appeal to at least the 15-24 year olds and preferably the 25-34 year olds as well.

6) Expenditures by player type

	Heavy Player	Medium	Light
% of player base	42	29	29
# in population (millions)	40	28	28
Total annual coin drop (\$)	5 billion	703 million	144 million
(Heavy = 4-5, Medium = 2-3, Light = 1: Time/Month)			

D. Current State of Market:

- 1) Sluggish due to:
 - a) Fantastic glut of product generated mid to late 1982, plus shrinking marketplace, fewer places to put games, plus saturated used game market.
 - b) Manufacturers closeouts have suppressed pricing structure: Atari, Taito and Soon Bally have sponsored close-out game prices.
 - c) Conversions.

E. Nation-wide production in February-March 1983 appears to be about 600 games/day (down from high of 3500 games/day in May 1982). This

gives Atari 40-50% of the market.

V DIVISIONAL GOALS - John Farrand

- A. Improve Sales Presence.
- B. Identify where Marketplace is and where it is going, and plan strategies accordingly.
- C. Industry-wide coin-drop will decline in 1983; Forecast is for the 1.3 million games on location in 1982 to decline to 1.1 million in 1983.
- D. This decline spells danger unless we can make a significant market impact in terms of CREATIVITY and TECHNOLOGY.
- E. Goals/Mission for 1983:
 - 1) Provide world with most enjoyable product cost-effectively.
 - 2) Operate games.
 - 3) How to do it:
 - a) Aggressive licensing.
 - b) Operate games.
 - c) Drive games development to broaden market appeal.

VI BLUE SKY BRAINSTORMING

- A. Equestrian Rider/American Velvet Game
 - 1) Various riding events
 - 2) Goal to get around course in X seconds
 - 3) Use moving seat as saddle
 - 4) Wide screen; 1st person view (video disk?)
- B. Dynamic game difficulty adjustment
 - 1) Operators are terrible at adjusting game difficulty for maximum collections
 - 2) Do it for them in the program based on player skill
 - 3) Needs to ramp down fast, ramp up slowly
- C. Need extensive statistic package for field testing games

- 1) Could be a black box we plug into a test game, then main game board need only send the black box game times and scores

D. Ultimate Game Cabinet

- 1) Create a game environment that yields sophistication and elegance
- 2) Single unit, complete environment for the participant
- 3) Customer would open door, walk in, close door and a pleasant voice would say "Welcome to Star Wars, the newest sensory adventure from Atari"
- 4) The customer would sit-down in a Recaro seat and experience a game that involves all the senses
 - variable mood lighting
 - stereo surround sound, Hi-fi
 - multiple screens
 - etc
- 5) Death or loss of life in the game would be quite dramatic
 - lights out (darkness)
 - deathly quiet
 - slowly the machine comes back to life, sounds slowly come up to volume as the lights slowly brighten
- 6) Could be a 2-person environment for shared experience
- 7) Could have multiple environments hooked together with closed circuit TV communication etc
- 8) Playing a game in this environment would become a planned activity, much like going to the movies

E. Industry-wide awards like the Grammy or the Oscars; call them the "Gammies". Make it a big televised event.

F. Adventure Time Theatre - New Twist

- 1) Anything you collect or win during the course of the game is yours, ie. you can come back and have it the next time you play. However, if you don't hide it or protect it, another player can steal it from you. This is real life in a game.

G. Consumer Product for Atari 800: Baby's First Computer

- 1) There are several organizations with new teaching methods

where toddlers are learning to count and add, even to do calculus

- 2) Computerize these techniques for purchase as Atari 800 software: Make your kid a genius

H. Atari Adventure Seminar Facilities

- 1) Use the Seminar Room of Atari Adventure to play multi-player games
- 2) Each Atari 800 w/support H/W would be one functional screen while strategic overview appears on large front screen
- 3) In general, Atari Adventure is a convenient test bed for multi-player games.....Freebie chance to check a concept out

I. Tightrope Variation

- 1) Step on bugs and explode with "Power Foot"

J. Decal Dispenser

- 1) When certain scores are reached, game could spit out special decal or paper gizmo
- 2) Could be tied into medals of Olympics '84
- 3) Issue decal collection books; kids could trade decals etc

K. Digitizer Camera

- 1) Digitize players face
- 2) Put on video screen; by high score or on player-object in the gameplay
- 3) Drawback would be X-rated items/gestures people could digitize

L. Touch Screen Game Theme: Erogenous Zones

- 1) Gameplay description is left to imagination of reader

VII. FOCUSED BRAINSTORMING

- A. 32 game ideas which are presented in the next section were used as a basis of game brainstorming.
- B. Several favorites were selected from the 32 ideas for further refinement. They were:
 - 1. Olympics '84
 - 2. Paperboy
 - 3. Wheelers
 - 4. Demolition Squad/Power Finger
 - 5. Spy V Spy
 - 6. Samurai
 - 7. Monorail
 - 8. Thermal
- C. Additional thoughts on these eight games are compiled in the following sections.

VIII. OLYMPICS 84 - Additional Thoughts (P. 79)

- A. Call it "Olympic Flame".
- B. On High Score Table show medals received by each entry.
- C. Have separate full screen for each event.
- D. Bonus Scenarios.
- E. Watch out for lack of consistency of control action from wave-to-wave, i.e. the control does different things on different waves which seems confusing.
- F. Make player character highly detailed with muscles and detailed arm and leg movement; highly illustrated and animated.
- G. Winter Events.
- H. Jungle king view: Big Player and scrolling playfield.
- J. Qualifying time on each round - sort of an elimination or ante feature since you keep playing till you can't make the qualifying time for advancement to the next event.
- K. Stamp Dispenser: give paper tokens thru a dispenser when player achieves a medal in video.

IX. PAPERBOY - ADDITIONAL THOUGHTS (P. 57)

- A. Emphasize devious or mischevious tactics.
- B. For good service have plus points high score table; for bad service have minus points high score table.
- C. Have secret targets worth extra points (like Xevious?).
- D. Trash cans.
- E. Apartment building with multiple throws.
- F. Every paperboy wants to do what he couldn't do in real life... break window, throw on roof, hit milk bottles, hit dog etc.
- G. Show a Xevious-style cursor to indicate where paper will drop.
- H. Consider fixed throw distance versus variable throw distance.
- J. End of game: could be timed by rising/setting sun; or by number of papers to deliver; i.e. can't advance to next street unless all papers are delivered on the street and you have to continually make passes until all are delivered.
- K. Flat tires.
- L. Sunday paper every seventh wave.
- M. Good customers and bad customers; good job for one, bad for other.
- N. Route map at top.
- O. Pull back on joystick for a wheelie.
- P. Bonus Round: Go down Lombard Street.
- Q. Kids with jump rope across sidewalk.
- R. Kick button.
- S. Make an actual bicycle pedal and seat arrangement part of the cabinet.
- T. Obstacles like water or ice.
- U. Throw paper in mail box.
- V. Graduated Vehicles: Tricycle, Bicycle, Motor-cross bike, Ten-speed, Moped, Honda, Harley, Station Wagon etc.

X. WHEELERS - ADDITIONAL THOUGHTS (P. 126)

- A. Opponents have squishy doughboy bodies, bouncy.
- B. Icy playfield.
- C. Brake button: anchor flies out in animated sequence.
- D. Get them from behind strategy.
- E. Tornado comes from top.
- F. Frog to catch or other bonus creatures: penguin, seals, walrus.
- G. Have spinners with "English" on them.
- H. Have "Magic Hand" button that saves you once.
- J. Holes in Ice.
- K. Tilt ice.
- L. Animate crowd.
- M. Hard/soft spots on ice.
- N. Varying density wheelers.
- O. Multi-level playfields.
- P. Different personalities with different colors.
- Q. Last ball is hard to get; make it sluggish or easier to get somehow.
- R. Need squeazy cute sounds for creatures as they bounce; crowd "boo" increases as player takes longer and longer to get last wheelers off playfield.
- S. Tag-team wrestlers on roller skates.

XI DEMOLITION SQUAD/POWER FINGER - ADDITIONAL THOUGHTS (P. 5)

- A. Show a building of card house construction.
- B. Use touch screen, bomb goes off where player touches screen.
- C. Object of game is to destroy building with minimum number of "touches" or bombs.

- D. Requires analyzing structure for optimal bomb placement. Time factor must also be worked into gameplay.
- E. The intense and dynamic explosion set off in video at the touch of a finger is seen as a strong positive attribute.

XII. SPY VS. SPY - ADDITIONAL THOUGHTS (P. 31)

- A. Zany Rube Goldberg devices to activate.
- B. Reversals: one guy has advantage but activating cannon or trap backfires and gets guy who appeared to have advantage.
- C. Player is Alfred trying to work his way thru antics of the two spys battling it out.
- D. Random thoughts: Bombs, trap doors, secret plans, minefields, save Alfred, blow up Alfred, cameras, periscopes, telescopes.
- E. First wave: get clues; second wave: rescue stolen diamond; third wave: return diamond to sexy female agent.

XIII. SAMURAI - ADDITIONAL THOUGHTS (P. 82)

- A. Touch screen to select quality or select weapons, or place weapons in strategic locations on screen prior to battle.
- B. Jump button and chop button.
- C. Basic moment-to-moment activity involves defeating overwhelming odds.
- D. Consider scrolling playfield to enlarge playfield.
- E. Goal is to get thru doors to next wave.
- F. Consider role reversal: instead of rescuing princess, try to defend or guard princess.
- G. Consider 3D playfield presentation like Zaxxon or Crystal Castles.
- H. Rotate castle as player moves thru it to give optimal viewing angle.

XIV. MONORAIL - ADDITIONAL THOUGHTS (P. 86)

- A. Future car on tube.
- B. Magnets in tunnel to accelerate craft. Have to pick positive and negative poles correctly.
- C. Goal is to go as fast as you can, but speed increases chance of collision.
- D. Two cars racing on same tube.
- E. Stay on green area that wriggled down tube.
- F. Background is like Blade Runner futuristic; possible Video Disk background generation.
- G. On-coming train or traffic.

XV. THERMAL (P. 117)

- A. Canyon bomber variation with color.
- B. Goal is to clear out bubbles.
- C. Moving balloon has a Scramble feel, slower.
- D. Big balloon: quarter of screen height.
- E. Three small men highly animated in balloon.
- F. Volcano generates bubbles.
- G. Wind gets stronger and stronger forcing you toward wall of bubbles on right (this is the game timer).
- H. Bubbles of hot rock move like in Joust and they kill on contact.
- J. Have to plug bubble holes to get past volcano to landing path.
- K. Submarine or boat could be alternate theme.

PAJARO DUNES 1983
CONTENT OF GAMES

<u>GAME</u>	<u>PAGE NUMBER</u>
STUNTZ	1
TAXI TURVY	3
DEMOLITION SQUAD	5
TIGHT ROPE WALKER	7
AILICORN	13
FAT CAT	20
GOPHER IT	24
MOVE IT	28
SPY VS SPY	31
GOLD FEVER	38
SEWERMAN	39
WIZARD OF OZ	41
INFERNO	46
DR DOOM	56
PAPER BOY	57
GLADIATOR	62
EVEREST	72
HAUNTED MANSION	74
STAR CYCLE RACER	77
OLYMPICS '84	79
PNEUMO	80
SAMURAI	82
MONORAIL	86
DEMOLITION DERBY	92
MAGICAL ADVENTURE	97
CHEAP HOTEL	102
SILVESTOR & TWEETY	107
THERMAL	117
SUPER BIKE	121
WHEELERS	126

Inter Office Memo



Coin Operated Games Division

To: Mike Hally

From: Debby Note

Subject: Revision of Game Proposal

Date: 2-10-83

Game Title: **STUNTZ**

Player Perspective: 3rd person

Controls: Trak-ball to maneuver player or his vehicle;
Super Jumper/Slider Button

Monitor: Color raster with horizontal orientation

Player's Objective: The player is a super-skilled STUNTZMAN. His objective in each of the four waves is to complete a series of related, challenging feats. All the STUNTZ performed by the player in the four rounds of game play are made in the context of the filming of a movie...therefore, non-violence is implied because it's only "make believe"--but still action-packed. The supposed director has a very tight filming schedule. To stay within the budget of the film, the STUNTZMAN must perform each "wave" of STUNTZ within an allotted period of game seconds or lose a life.

Game Play: The ATTRACT MODE instructs the player to draw his name on the screen by using the trak-ball. The next screen display shows a billboard announcing "STUNTZ" starring "player's name". The name is retained in the computer memory throughout the game to further personalize game play from time to time. For example, at the end of a successful wave, the display can read: "Great job, player's name!" or "It's a take!" If the player fails to complete the wave, the display can read: "Come on, player's name, let's try it again." If the player completes all four waves, the game play continues after the display reads: "That's a wrap on this film. Are you ready to try the sequel?" After pressing the starter button again, the game play reverts back to the first wave but with increased difficulty.

If a player achieves one of the top ten scores, the player's initials are selected and printed on the back of one of the top ten STUNTZMEN's jackets as pictured on the high score table according to rank.

*High Score Table
Display*

1,446,820	KKL	#1	#6	SQS	753,412
788,600	RVL	#2	#7	VRJ	666,600
764,700	SAS	#3	#8	DAN	597,979
852,400	JOR	#4	#9	LEB	598,100
712,432	RLR	#5	#10	MAL	575,332

Wave #1--"Mountain Jumping": the player's objective in this wave is to make his way from the top of the mountain to the bottom by jumping from level to level onto various modes of transportation. Various vehicles come careening down the mountain road. The player can "super jump" from the highest ridge onto a flatbed truck, but he must jump from the truck into a convertible before the truck explodes. Before the convertible explodes in turn, he must jump onto a motorcycle speeding by...and then back onto the side of the mountain before the bike explodes. The process then starts again with different vehicles onto which the player can jump.

The screen scrolls from top to bottom--moving downward with the road. Points are scored for every successful jump. A life is lost by an unsuccessful jump or if the player is caught in an explosion.

Wave #2--"Loss of Brakes": the player finds himself in a vehicle with no brakes--careening through city traffic and encountering many obstacles, including dangerous intersections, other oncoming vehicles, road construction, pedestrians, garbage cans, double-parked vehicles, road signs, etc. At the end of the winding city street is a bridge under construction with a large gap over the bay. The player must super jump across the gap to land on the other span of the bridge or lose a life. Points are scored according to time "survived" without a fatal collision which is one involving another vehicle or person. Collision with road construction or road signs results in a momentary delay and loss of "time" points. The screen scrolls left to right to show the car traversing the city street.

Wave #3--"Skyfalling": in this wave, the player maneuvers a plane through heavy sky traffic. At the top of the screen, other planes release falling skydivers without parachutes. The player must release his parachuted "savior" to catch these falling STUNTZMEN--by pressing the jumper button. Timing such a maneuver is very tricky. The screen scrolls left to right. Points are scored once again according to time survived up in the air without a collision of planes, and a loss of life occurs with a collision. Bonus points are scored for every successful mid-air "rescue".

Wave #4--"Motorcycle Slide" (à la "Frogger"): both sides of the road are marked by pylons. The player weaves his motorcycle in and out, and as a truck passes down the center of the road, he has the option of sliding his bike underneath the truck by pressing the super jumper/slider button for big bonus points and to get to the other side of the road. Once on the other side, he begins to weave in and out of those pylons while waiting for the next truck. Points are scored for the successful weaving around pylons and for every crossing of the road. If the player hits one of the pylons, this collision is not fatal, although it can send him out into the middle of the road where he risks being hit by an oncoming truck. Loss of life occurs after any collision with a truck. The screen scrolls left to right as the motorcycle moves along the roadside.

Submitted by Debby Note (790) at ext. 3103. Marketing Services copywriter.

GAME TITLE: TAXI TURVY

PLAYER PERSPECTIVE: 3RD PERSON, "TOPS-DOWN", VARIABLE PERSPECTIVE WITH DIRECTION OF MOTION

CONTROLS: JOYSTICK WITH LOAD/UNLOAD BUTTON FOR PASSENGERS

MONITOR: RASTER OR RASTER/X-Y, IF AVAILABLE. ORIENTATION; VERTICAL (COULD POSSIBLY HAVE APPLICATION FOR TOUCH SCREEN)

CHARACTERS:

PRIMARY CHARACTER: BRIGHT YELLOW TAXI; CARTOONISH "FARES" (CAN BE VARIOUS TYPES OF PERSONS - BUSINESSMAN, WOMAN, ETC. HUMOROUS CARTOONISH)

ADVERSARY: POLICE CAR, AMBULANCE, VARIOUS TRAFFIC HAZARDS AND OBSTACLES; e.g., PEDESTRIANS, DOGS IN STREET, MEN COMING OUT FROM UNDER MANHOLD COVERS, STREET DETOURS, BANK ROBBERS RUNNING OUT OF BANK BLDG. ETC.

OTHERS: TRAIN DEPARTING FROM STATION AT BOTTOM OF SCREEN; (BUS DEPARTING FROM BUS DEPOT OR PLANE AT RUNWAY COULD PROVIDE VARIATIONS FOR DIFFERENT ROUNDS.)

OBJECT OF GAME: To safely maneuver taxi and passenger from place where fare is picked up, to train station, prior to train's departure.

Game begins with a taxi fare arm setting initial time (90 seconds) for taxi to reach train. Passenger jumps into taxi at same time and says "Get to the train station fast!" (Or something to the same effect.)

Player is then posed with the task of "driving" the taxi through a metropolitan-type environment to the train station; without hitting other cars, dogs, pedestrians or being unduly delayed by road hazards, traffic cops or other obstacles.

In the process, the player may opt to pick up second fare, (for bonus points) providing the second destination does not cause first passenger to miss train. Loss of life occurs when car runs into obstacle or player car misses train (time runs out). Loss of time occurs when player disobeys street signs and is caught by cop, (who chases after the car on detection of an error).

Higher levels are indicated by more complex traffic environment - i.e. level 10 could be New York, New York at 5 o'clock. Each screen would progressively offer more obstacles to prevent the passenger from reaching the train. For variation, the passenger could catch a cab from different places on the screen, or the destination could change - each level would begin with the verbal command referencing destination.

SCORING: Players would receive a certain number of points for safely transporting the passenger within the allotted period of time, like the basic "fare". The "tip" points would be based on how quickly the taxi arrived at the destination and how safely it was maneuvered. Points could be subtracted for unsafe maneuvers ("I wouldn't tip you, you nearly killed me.") verbal comments could be made to indicate the amount of tip

to be paid or why. A multiplier could be used for the extra time remaining on the screen, i.e. if the player completed the trip in 20 seconds out of 30 which were allotted; some multiplier times the remaining 10 seconds would award points for haste.

Extra points could be gained for picking up and delivering second fare while "en route" to original destination. This would provide a "trade-off" alternative in that the second fare would be extra points, but would reduce the tip points and time multiplier for the original passenger.

2/11/83
5

TO: MIKE HALLY
FROM: DAVE SHERMAN
SUBJECT: GAME DESCRIPTION OF "DEMOLITION SQUAD"
CREDIT FOR ORIGINAL CONCEPT: PAMELA MASSINGILL

GENERAL: THE OBJECT OF THIS GAME IS TO BLOW UP DECAYING INNER CITY BUILDINGS WITHOUT HARMING THE NEIGHBORING BUILDINGS OR INJURING INNOCENT BYSTANDERS. THIS THEME SHOULD HAVE AN APPEAL TO NEARLY EVERYONE. REMEMBER HOW THE CROWD CHEERED WHEN THE BOMB WENT OFF AT HARVEY'S?! WHY DO YOU THINK THE LOCAL NEWS STATIONS LOVE TO SHOW THE "MOMENT OF TRUTH" EVERY CHANCE THEY GET?! WOULDNT YOU LIKE TO PUSH DOWN THE PLUNGER?! I REST MY CASE.

VIEW: SIDEWAYS VIEW SHOWING BUILDING LOOKING FROM FRONT.
THERE WILL BE TWO " LAYERS" TO THE GAME, AN OUTSIDE VIEW OF WINDOWS, BRICK WALLS, AND FIRE ESCAPES, AND AN INSIDE VIEW OF DANK HALLWAYS, ROTTING FLOORS, AND STAIRWELL. A BONUS PLAYFIELD WILL BE AN OUTSIDE VIEW OF A LARGE HOME IN BEVERLY HILLS.

CHARACTERS: THE PLAYER CHARACTER IS A ROUGH NECK DRESSED IN OVERALLS AND A HARD HAT. THE "OBSTACLE CHARACTERS" ARE MUGGERS, RATS AND CHILDREN. THE MUGGERS AND RATS ARE ACTIVELY SEEKING THE PLAYERS DESTRUCTION, THE CHILDREN ARE JUST IN THE WAY. IN ADDITION THERE ARE LAWYERS THAT APPEAR AT THE END OF A LOSING WAVE.

CONTROLS: A PLUNGER, AN INSIDE/OUTSIDE TOGGLE BUTTON, A PICK UP BOMB BUTTON AND A PUT DOWN BOMB BUTTON, WITH A JOYSTICK FOR UP/DOWN, LEFT/RIGHT.

GAME PLAY: THERE ARE COLOR CODED BOMBS AT THE BASE OF THE BUILDING THAT NEED TO BE PLACED AT COLOR CODED PLACES IN THE BUILDING. THERE ARE ALSO "M" BOMBS TO BLOW MUGGERS THAT GET IN YOUR WAY. THE PLAYER CAN PICK UP AND CARRY AS MANY BOMBS AS HE WANTS. THEN THE PLAYER PLACES THE BOMBS AT THE COLOR CODED SITES, BUT HE HAS TO PUT THEM DOWN IN REVERSE ORDER TO THE WAY HE PICKED THEM UP (STACK AND UNSTACK). THE ORDER OF THE PLAYERS BOMB STACK IS DEPICTED GRAPHICALLY ON THE SIDE OF THE BUILDING. THE PLAYER CAN RESTACK THE BOMBS AT ANY TIME BY UNSTACKING AND RESTACKING IN A DIFFERENT ORDER, BUT THIS WASTES TIME AND REQUIRES THE PLAYER TO STOP THUS BECOMING VULNERABLE TO MUGGER ATTACK. MUGGER BOMBS CAN BE THROWN AT A MUGGER (ONLY IF THEY ARE ON TOP OF THE STACK) BY PUSHING THE PUT DOWN BOMB BUTTON AND PUSHING THE JOYSTICK IN THE DIRECTION DESIRED. THE PLAYER SPEED DECREASES SLIGHTLY FOR EACH ADDITIONAL BOMB HE CARRIES, BUT NOT SO MUCH THAT IT OUTWEIGHS THE ADVANTAGE OF FEWER TRIPS. THE DISADVANTAGE OF CARRYING TOO MANY BOMBS IS THAT THE M BOMB MAY BE BURIED DEEP ON THE STACK LEAVING THE PLAYER DEFENSELESS TO SNEAK ATTACKS BY MUGGERS OR THE BOMB THE PLAYER WANTS TO PLACE MAY SIMILARLY BE BURIED. OBVIOUSLY ALL THE FACTORS EFFECTING HOW MANY BOMBS TO CARRY SHOULD BE TUNED TO BE A SKILL FACTOR THAT IS LEARNED.

PURPLE BOMBS WILL ALLOW THE PLAYER TO TAKE CARE OF ALL OF ONE COLOR CODE BY PLACING IT ON ANY PLACE WITH THAT COLOR. BUT PURPLE BOMBS ARE HIGHLY UNSTABLE AND MAY RANDOMLY GO OFF WHILE THEY ARE BEING CARRIED.

THE PLAYER CAN ESCAPE MUGGERS (IF THEY DON'T HAVE A BOMB HANDY) BY GOING TO THE OUTSIDE OF THE BUILDING AND CLIMBING UP THE FIRE ESCAPES. (MUGGERS ARE AFRAID OF THE LIGHT OUTSIDE).

BEFORE THE PLAYER CAN SET OFF THE BOMBS HE HAS TO CHASE ALL CHILDREN OUT OF THE BUILDING. (ITS OK TO BLOW UP RATS AND MUGGERS.) CHILDREN MAY OCCASIONALLY PICK UP PLACED BOMBS AND MOVE THEM, SO THE PLAYER MAY HAVE TO REPOSITION BOMBS.

RATS ARE INVINCIBLE AND MUST BE AVOIDED AT ALL COSTS. IF THEY BITE THE PLAYER THE PLAYER HAS TO GET RABIES SHOTS AND LOSES A TURN.

CERTAIN SECTIONS OF FLOORING ARE ROTTEN (COLORCODED, WITH CREAKING SOUNDS IF WALKED ON) AND MAY COLLAPSE IF WALKED ON. THESE MAY BE AVOIDED BY GOING OUTSIDE OR CLIMBING A FIRE ESCAPE, BUT THIS WILL TAKE LONGER.

THE DENOUMENT: AFTER PLACING ALL BOMBS THE PLAYER GETS TO PUSH THE PLUNGER DOWN AND SEE THE BUILDING EXPLODE. USUALLY, IF THE PLAYER HAS DONE EVERY THING RIGHT IT IMPLODES ON ITSELF CORRECTLY, TO THE CHEERS OF THE CROWD. BUT IF THE PLAYER HAS PLACED A BOMB IN THE WRONG LOCATION (OR RANDOMLY ABOUT ONCE EVERY EIGHTH

TIME) THE BUILDING WILL TOPPLE ONTO THE BUILDING NEXT TO IT. IF THIS HAPPENS THE LANDLORD NEXT DOOR WILL RUSH ON WILDLY GESTICULATING AND CURSING. THEN A CHORUS LINE OF LAWYERS COMES OUT HIGH KICKING OVER TO THE PLAYER AND HITS HIM OVER THE HEAD WITH THEIR BRIEFCASES. THE PLAYER LOSES A TURN. OCCASIONALLY THE PLAYER MAY WANT TO TAKE A CHANCE (TO BEAT A BONUS TIMER) AND PREMATURELY PUSH THE PLUNGER DOWN BEFORE ALL THE CHARGES ARE PLACED. THIS WILL BE A 50/50 CHANCE.

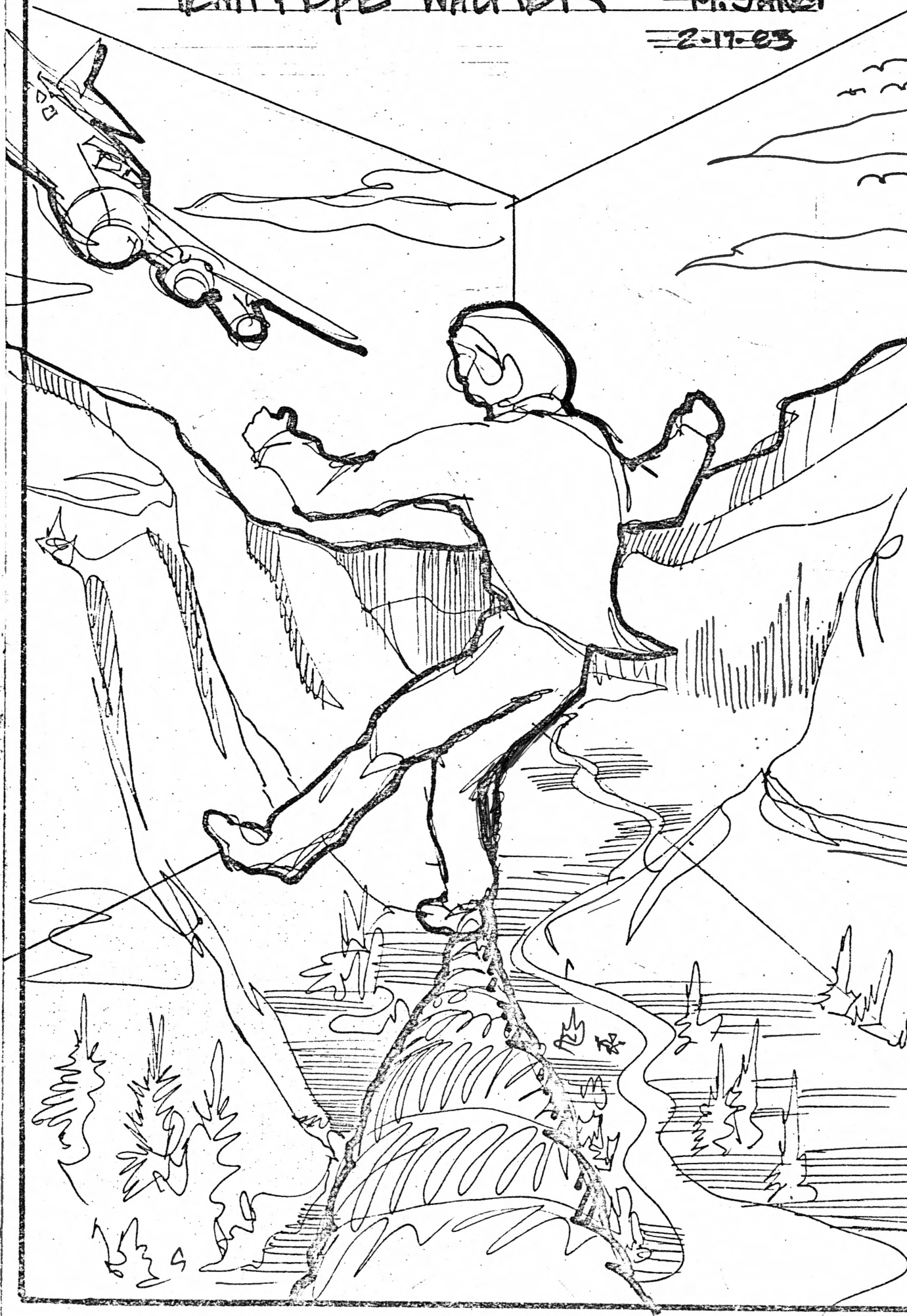
C. FINAL BONUS WAVE: IF THE GAME UNIT HAPPENS TO BE LOCATED IN A GHETTO, THE OPERATOR MAY WANT TO SET THE GAME UP TO GIVE A "BEVERLY HILLS" WAVE AS A BONUS. IN THIS WAVE, THE PLAYER GETS TO BLOW UP THE RITZY HOUSE OF THE SLUM LORD. IT IS LOCATED BETWEEN THE HOUSE OF THE " NOUVEAU RICHE ENTREPRENEUR" AND THE " COMMIE SIMP PUBLISHER". IF THE PLAYER DAMAGES THE HOUSE OF THE NEIGHBORS HE LOSES A TURN. IN THIS WAVE THERE ARE NO COLOR GUIDES FOR BOMB PLACEMENT SO THERE IS AN INCREASED DIFFICULTY. ON THE OTHER HAND THERE AREN'T ANY RATS TO CONTEND WITH.

1.

TIGHT ROPE WALKER

M. JANG

2-17-03



THE ILLUSION - A ROPE IS IN FRONT OF YOU WHICH
IS EXTENDED TO THE OTHER SIDE OF
A CANYON.

OBJECTIVE - WALK TO THE END OF THE ROPE - DON'T STEP OFF!
CABINET - 3 REAR PROJECTION VIDEO SCREENS - (VIDEO DISC or FILM LOOP)
(1 LEFT, 1 RIGHT, 1 BOTTOM DISPLAY)

- THE ROPE IS A BEAM ON THE FLOOR.
- THE FLOOR SURROUNDING THE BEAM HAS A PROJECTED IMAGE.
- POLAR BILL ACCEPTOR

WAVES

LEVEL ONE = WALK THE ROPE, OVERCOMING THE HEIGHT ILLUSION AND KEEPING YOUR BALANCE ON THE NARROW BEAM.

LEVEL TWO = THE SCENERY WILL "LEAN AND ROTATE SLOWLY" TO THROW YOU OFF BALANCE (BY VISUAL CUE).

LEVEL THREE = THE SCENERY WILL RANDOMLY MOVE VIOLENTLY, BIRDS CAN SUDDENLY APPEAR ON THE SIDE SCREENS AND FLY TOWARDS YOU.

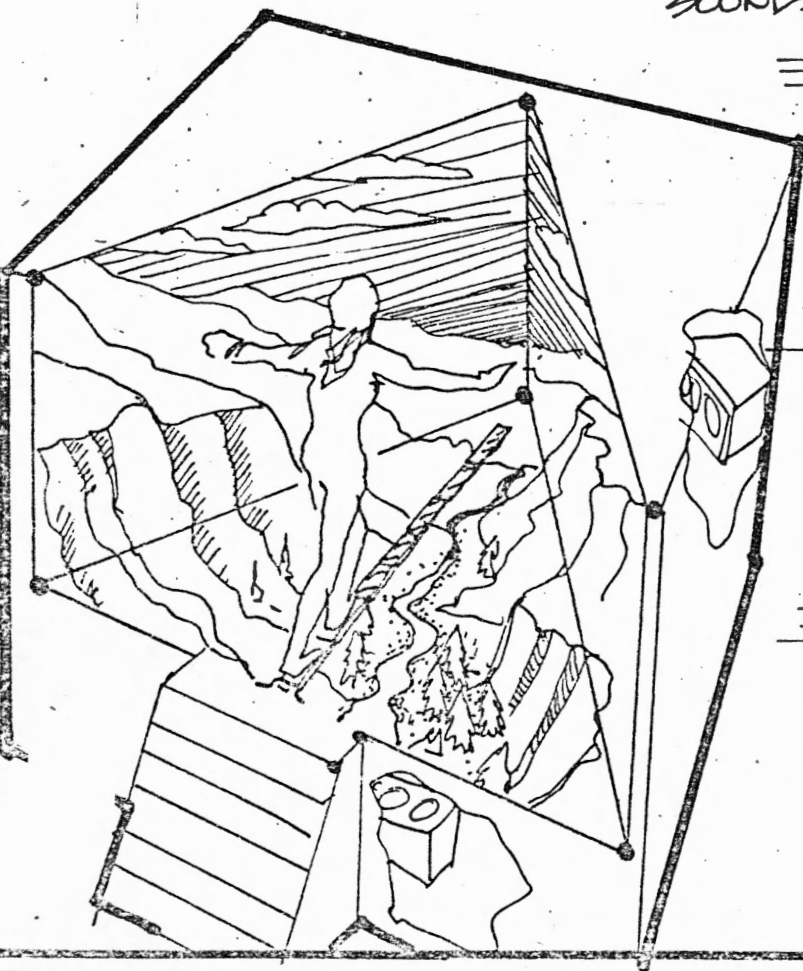
LEVEL FOUR = BIRDS TURN INTO DC-10'S, LOUD JET ENGINE SOUNDS WILL STARTLE YOU.

WHEN YOU FALL

- STEPPING OFF THE BEAM TRIGGERS THE FLOOR SWITCH AND THE BOTTOM SCREEN RUSHES UP TOWARDS YOU AND THE SIDE SCREEN IMAGES RUSH UPWARDS.

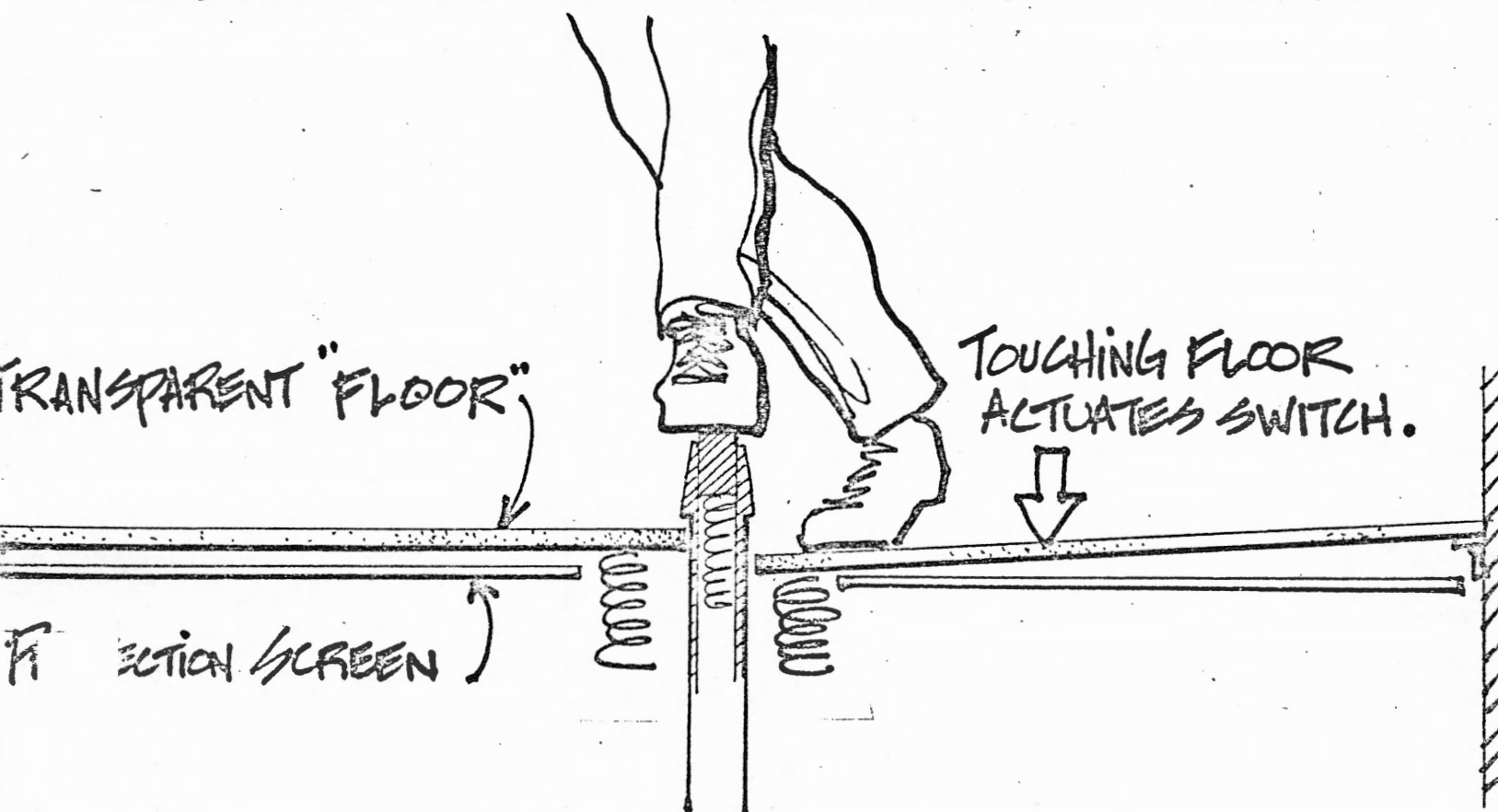
WHEN REACH THE END OF ROPE

- OBTAIN POINTS TOWARD "BEGINNER," EXPECT "RATING." THE SCENE WILL CHANGE TO APPLAUSE AND CHEERING CROWDS OF SPECTATORS.



CABINET DETAILS

THE "ROPE" CONSISTS OF A BEAM WHICH IS ACTUALLY SEVEN SWITCH SEGMENTS. EACH SEGMENT IS BACKLIT. THE PLAYER STEPS ON EACH SEGMENT WHEN THEY BECOME LIT. THE GAME THEN CONTROLS THE PACE. (PREVENTS ONE FROM MAKING A QUICK DASH OR LEAP TO THE LAST SCORING SEGMENT.) BY ADDING ARROWS, ONE CAN BE DIRECTED TO WALK FORWARD OR BACKWARDS.





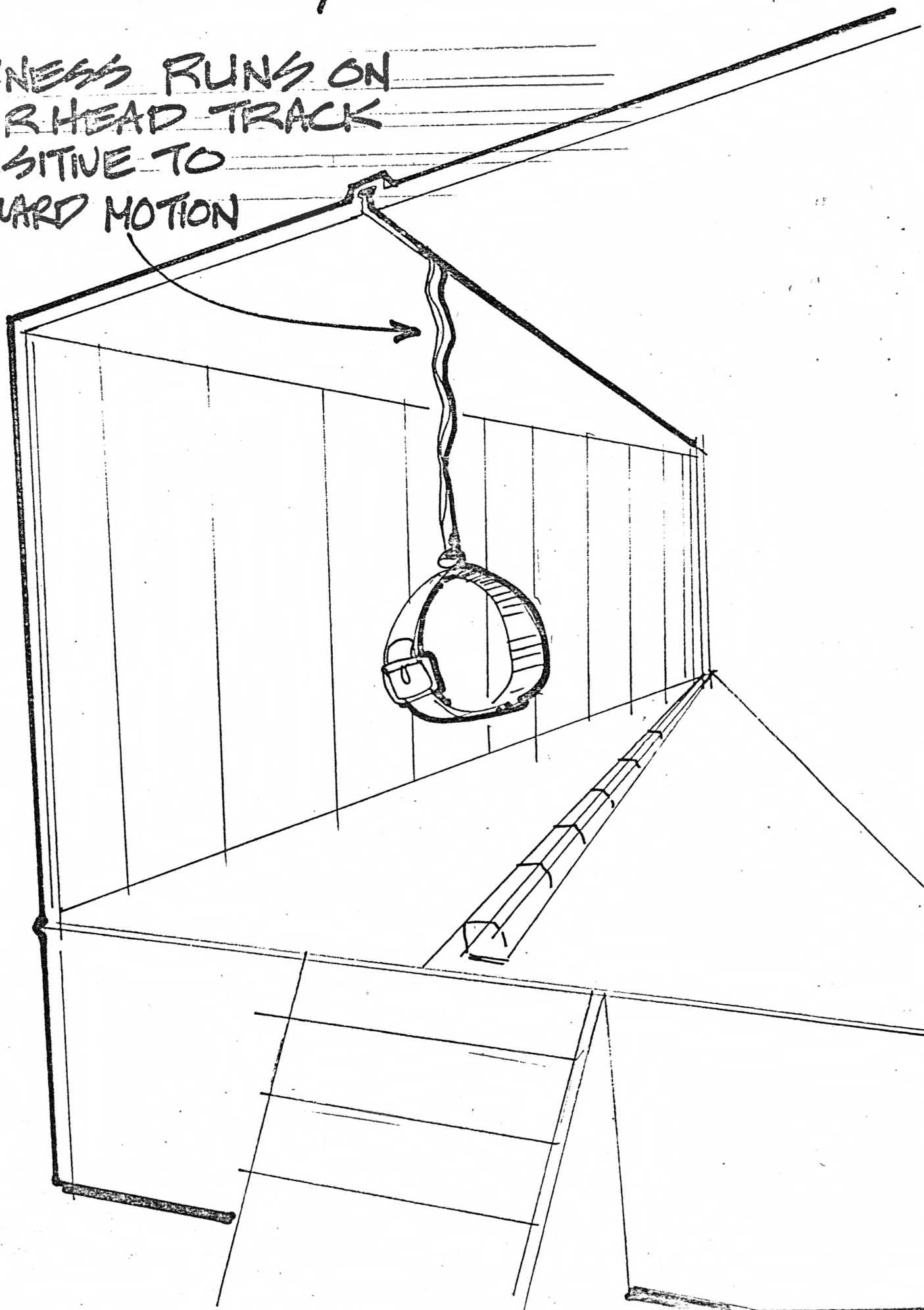
TIGHT ROPE WALKER

M. JANK

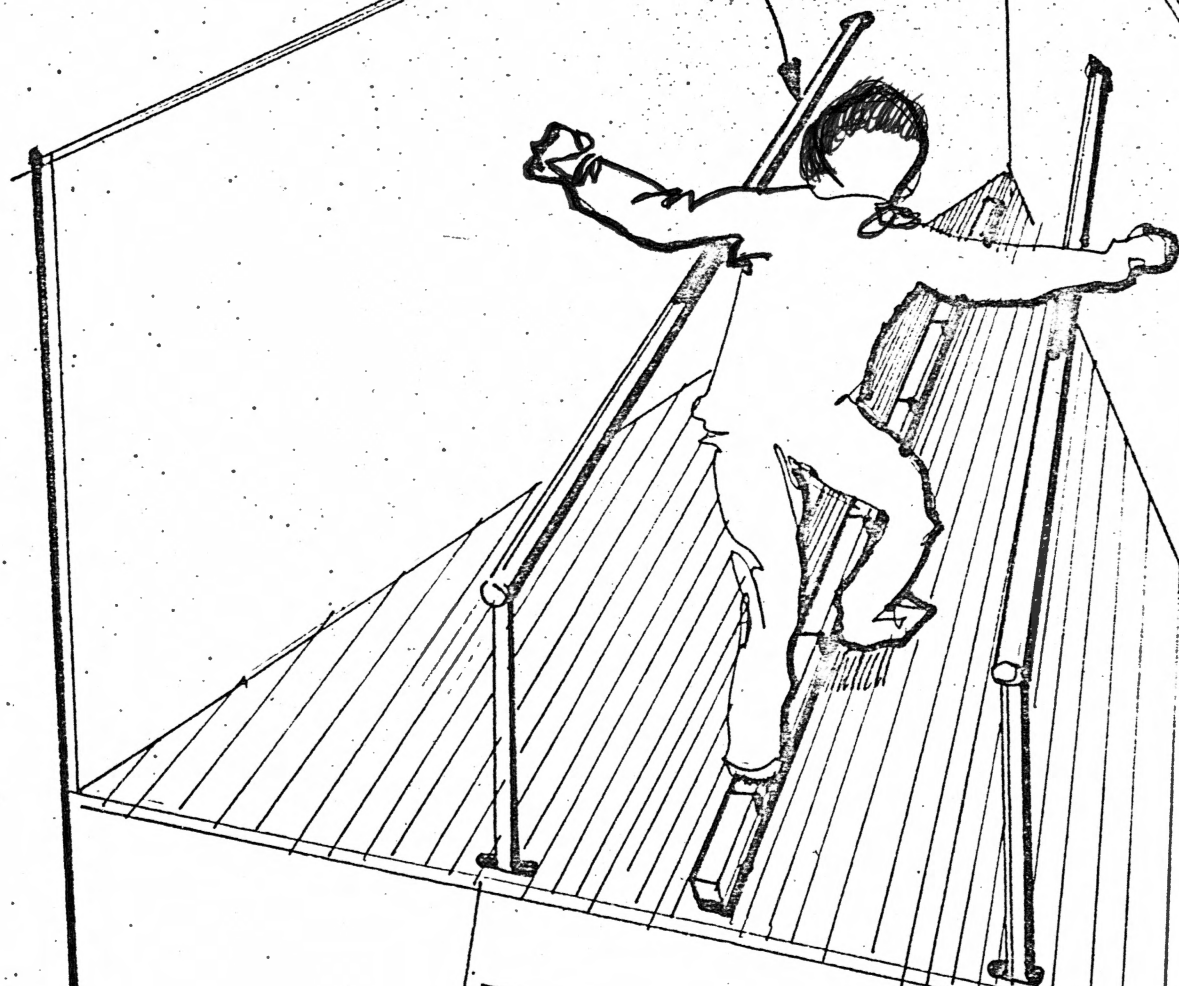
2-17-88

SAFETY

HARNESS RUNS ON
D R HEAD TRACK
SENSITIVE TO
DOWNWARD MOTION



TOUCH SENSITIVE SAFETY RAILS



TIGHT ROPE WALKER

2-17-85

M. JANG.

RUSTY DAWG

1.0 INTRODUCTION

The fantasy element appears to be a strong contributing factor to a successful video game in today's market. This game idea emphasises the fantasy element and attempts to bring the player into a complete fantasy world of which he/she is a part.

2.0 GAME DESCRIPTION

The player rides a flying unicorn (Ailicorn), a very mythical beast. Game play will begin on Mt. Olympus, where the player is given a mission to accomplish. The player then swoops off the top of this mountain, accomplishes the assigned task (hopefully) and returns alive back to Mt. Olympus, where he/she is given another mission to accomplish.

2.1 Perspective

The player will see the action in the third person, from the side as in Dig-Dug or Joust. The playfield will be able to scroll either vertically, horizontally, or both, depending on the players actions.

2.2 Controls

The controls for this game consist of a joystick and button. The joystick provides directional control over the Ailicorn, while the button provides vertical lift (flap). These are similar in nature to Joust, with the exception that the player has full directional control vs. just left/right control.

2.3 Special Features

When a player starts the game, he/she may select the gender of the player. For two player games, each player may make this selection (possibly in a manner similar to the game start sequence used in Space Duel.) This selection will affect some of the missions the player is sent out on, but not the difficulty or skill required to complete those missions.

3.0 GAME PLAY

The player is the rider on the Ailicorn and must control his mount to perform all actions. The player does not fire or shoot at any enemies, but maneuvers his mount into position so that it may kick (front or back) the daylights out of any approaching nasty critter.

3.1 Game Waves

The initial scene takes place on Mt. Olympus (see figure 1), where the player is given various missions to perform. Each of these missions constitutes a game "wave". The difficulty and skill grow with each succeeding mission.

Mission 1:

The player must search out and recover the Golden Fleece. The player must avoid or combat evil bats and/or vultures while flying (see figure 2). When reaching the Golden Fleece, the player must avoid the multi-headed hydra (no way for player to destroy it) to retrieve the Golden Fleece. While the player's Ailicorn is on the ground, the player must fend off skeletons which are also defending the Golden Fleece. Once the player has the Golden Fleece, he/she must return it safely back to Mt. Olympus to receive a bonus and be given the next mission.

Mission 2:

The player must race to stop Pandora from opening a box given into her care. Bad weather (thunder and lightning) as well as bats hinder the player in his/her search for Pandora. If the player succeeds in finding Pandora in time, he/she receives a bonus of some sort (a rainbow might spread across the sky). If Pandora opens the box before the player arrives, all sorts of nasty critters are released which the player must now contend with for the next several missions. Eventually, the player will make up the bonus score he/she did not receive by destroying all the creatures released from the box, but that is doing it the hard way.

Mission 3:

The player is sent out to rescue a prince/princess (depending on the gender of the player) who is being held captive by a dark lord. The player must again search out and find the hold where the captive is being held, battling the trained harpies of the dark lord to reach it. Once there, the player must avoid or combat the other nasty servants of the evil lord (orcs or some such). Timing is critical here, as the player must swoop in between the guards to pick up the captive safely (see figure 3). Fleeing from the dark lord is made more difficult by the extra weight of the rescued prince/princess. The player will find he/she will have to flap harder than usual in order to avoid the remnants of the dark lords aerial servants.

Mission 4, etc.:

The missions grow ever more perilous and difficult, while the rewards grow greater. There should be at least 8 different missions, which hopefully, could then be mixed up and/or combined to provide additional waves.

3.2 End Of Turn

The player loses a turn by any of the following actions:

- * Hit by lightning.

- * Felled from the mount by a nasty critter while flying.

- * Pulled from the mount while manoeuvring on the ground.

- * Hit by arrows or stones from any enemies (later waves).

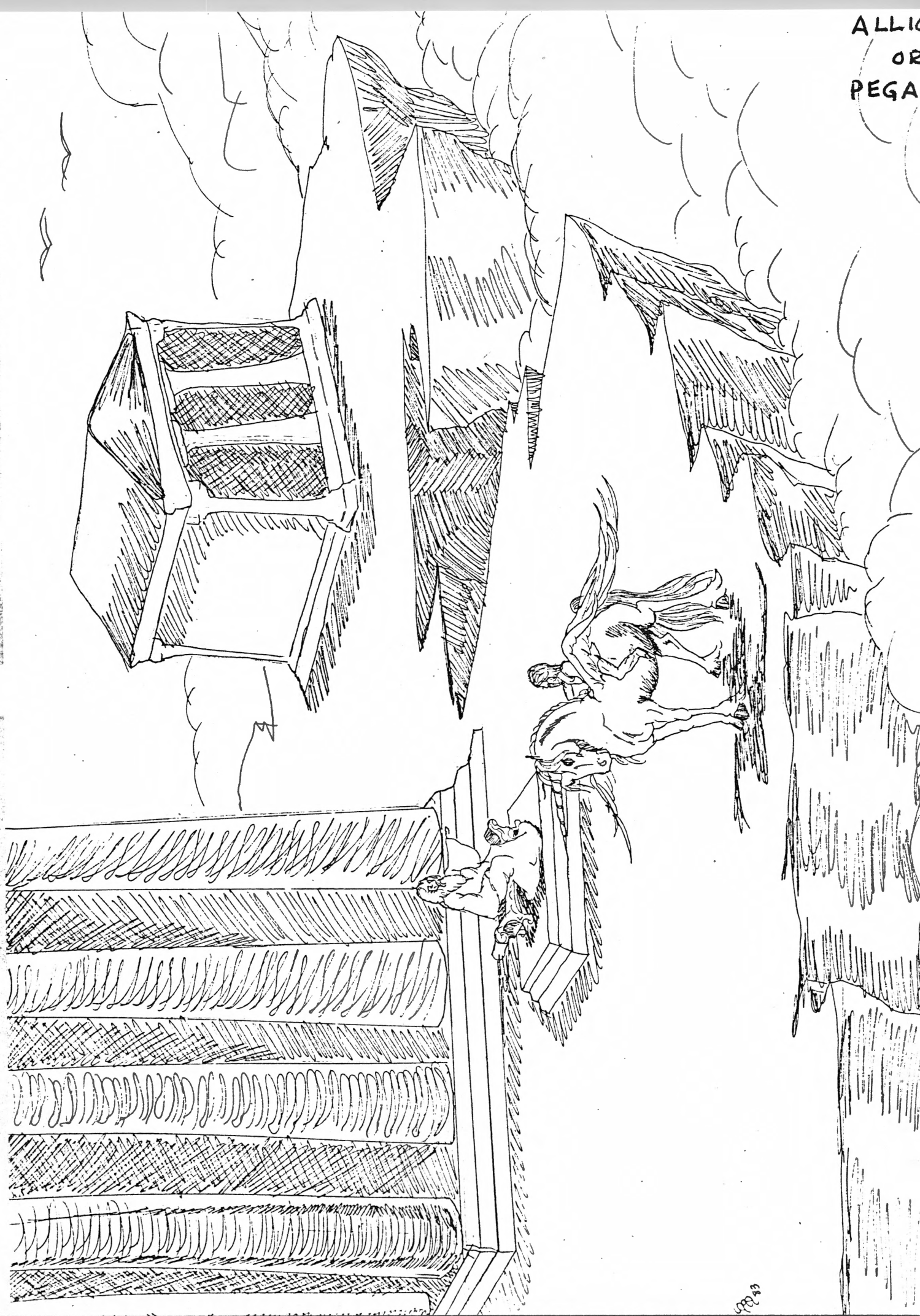
- * Crashing into a cliff or the ground while flying.

A possible way to handle the end of turn situation would be to have a number of "favors" stored up from the gods of Mt. Olympus. Whenever the player is about to get zapped or is pulled from the Aillicorn while in the air, the player would be rescued by the gods, using up one of the stored favors. Favors would be recieved either by completing missions or by reaching a score, the same as most games do with extra lives. When the player has no more favors left, he/she is on their own. This structure means that the play does not stop if the player would be killed, as long as he/she has any favors left. In two player games, the play would alternate between every mission.

Russell Dawe

2/10/82

ALLI
OR
PEGA







Date: February 14, 1983

Submitted by: Andrea M. Dencker

Name of Game: "FAT CAT" (possibly copyright license Garfield, if necessary)

Perspective: 3rd-person overhead view

Display: Color raster-scan, with an omni-directional scrolling playfield

Object of the Game: The player is represented by a cat on the screen, whose goal is to catch various moving objects for points, while avoiding being zapped by enemies. Various safe hiding places are provided occasionally, but most of them have built-in hazards.

First goal is to stay alive, second is to obtain energy recharges to increase power of shield (and thus stay alive longer), and third to kill as much prey and enemies as possible.

Player Controls:

- Trak Ball™ control for moving Fat Cat
- Zapper button to catch and zap the prey (second choice is a joystick with built-in fire button). The zapper button functions as a short-range gun; the cat does not have to be on top of the enemy prey to catch it, but must be very close to it.
- 1-player and 2-player start buttons
- Shield or protection button (its power diminishes with use unless player obtains energy recharge).

The Trak Ball moves the cat around the entire playfield, and the playfield may scroll in all four directions to show additional neighborhood landscape (similar to Super Bug).

Key Characters:

Prey (passive),
with points for
zapping each

Ball of string pulled by a boy (50), adult bird (50), mouse (100), young bird (200), butterfly (400), lizard (600), and cockroach (900 points: jumps erratically when cat gets near it).

Cat's enemies, with
points for zapping
each (and order of
difficulty)

Dog (50), lawn mower (100), girl-friend cat (100), alley tom cat (200), attack birds (500), roosters

(500), geese (500), a boy who torments Fat Cat (700), dog catcher and van (800), and moving cars (900).

Playfield Elements:

Landscape

To show a typical neighborhood viewed as if from a helicopter. It should be complete with houses, lawns, driveways, streets, fences, trees, bushes, garbage cans, parked and moving cars, and open fields as in a semi-rural area.

Food bowl

Energy recharge for the shield: functions as a fuel cell does in Space Duel. As play continues, player uses shield button to protect against enemies. However, shield wears out with use, unless player obtains energy recharge by running over the food or milk bowl.

Milk bowl

Smaller energy recharge

Safe hiding places, in order of appearance

- In a garbage can. However, the garbage men could come take it away.
- In a tree. However, a wind could blow Fat Cat loose from it or the boy could shake him down.
- On a roof
- Under a parked car. However, Fat Cat could get zapped if the car suddenly starts moving.

Game Progress:

A player is given 3 to 6 lives, and getting zapped by any of the enemies means losing a life. This could be represented at the top of the screen in a "game status" display, where 3 to 6 small cats are lined up. One of them keels over when a life is lost, its eyes turn to X's, and then some "bubbles" evaporate above its head. The game ends when all lives are used up.

Each life would contain many different waves, allowing a player to score higher points for disposing of or avoiding more treacherous enemies. Bonus multipliers would enhance game appeal: during certain waves, a player would be given the opportunity to earn double or triple the usual number of points for a given enemy prey.

Examples of Different Waves

<u>Landscape:</u>	<u>Prey:</u>	<u>Enemies:</u>	<u>Energy Recharge:</u>	<u>Hiding Place:</u>
<u>WAVE 1</u>				
Garden	Ball of string A few mice Adult bird	Dogs Lawn mower	None	Garbage can Tree
<u>WAVE 2</u>				
Zoom-in view of garden	Young bird Butterfly Adult bird Cockroach	Dog Girl-friend cat Tom cat Attack bird	Food bowl	Tree
<u>WAVE 3 (BONUSES x 2)</u>				
Garden	Adult bird Cockroach Lizard Mice	Lawn mower Roosters Geese Boy	Milk bowl	Roof Garbage can
<u>WAVE 4</u>				
Street with some yard visible	Adult bird Young bird Butterfly	Dog Girl-friend cat Attack birds Dog catcher/van Moving cars	None	Parked car Tree
<u>WAVE 5 (BONUSES x 3)</u>				
Gardens with fences separating them	Boy with string Cockroach Mice Lizard	Lawn mower Tom cat Girl-friend cat Attack birds Boy	Milk bowl	Tree Roof
<u>WAVE 6</u>				
Field near a road	Butterfly Lizard Cockroach Mice Young bird	Lawn mower Tom cat Rooster Geese Moving cars	None	Tree Under a parked car

fatcat.mus, (dencker)

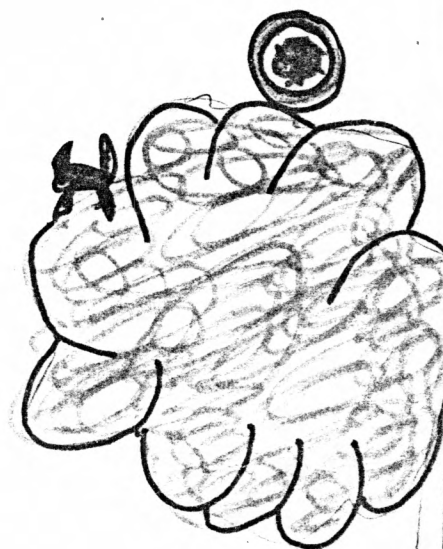
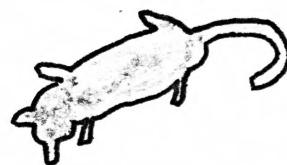
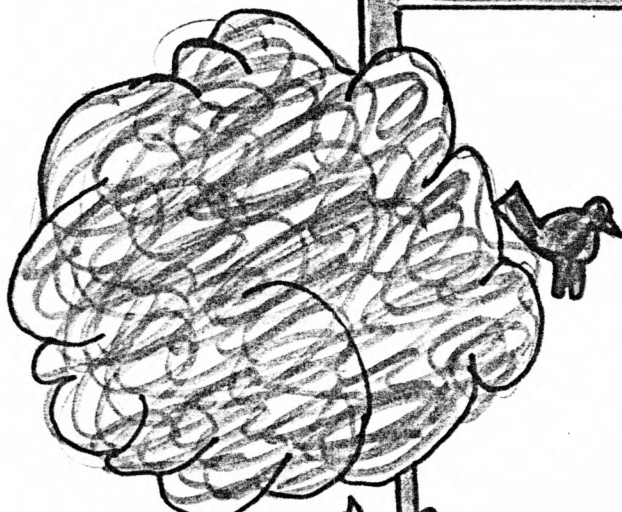
Wave 2

FAT CAT

23

PLAYER 1
1350

PLAYER 2
4760



GOPHER IT!

A Video Game Idea by
Jim Pagura

1. Perspective: Third person perspective, the player controls the position and action of a character. Key controlled player: Farmer MacGregor.
2. Player Objectives:
 - a. To complete a task within a given time limit.
 - b. To accumulate a maximum number of points within a time limit.
 - c. To save as many vegetables as possible within a time limit.
 - d. To stop adversary from getting all the vegetables.
 - e. Timing of level starts when first of timing flowers bloom and continues until all flowers have bloomed around entire screen.
 - f. A bonus level occurs if one completes a level without losing a vegetable.
 - g. Bonus round consists of a fast-paced Wack-A-Gopher (Wack-A-Mole).

3. Controls:

Eight position joystick to move Farmer MacGregor around the garden.
2 "Wack Buttons" to control striking of shovel.

When moving Farmer MacGregor in a given direction, press the Wack Button to strike the shovel down in that direction.

4. Game Play:

No lives are lost, but you can run out of time that will end your play at any level. The number of points accumulated determines whether or not you continue to the next level.

The player is eligible for a bonus round if they have completed a level without losing any vegetables.

Scoring Points:

Points may be scored by the farmer striking the gopher as the gopher attempts to steal vegetables from the garden. Point amounts are distributed in the following manner:

500 points striking gopher as it emerges from the ground.

250 points for striking the gopher as he grabs a vegetable, but you lose the vegetable.

0 points if the gopher gets away with the vegetable.

Get as many points as possible while keeping as many vegetables as possible.

Bonus Round Scoring:

200 points per gopher wacked and 1000 points extra if all gophers in the round get wacked.

Characters:

Gopher is a cute animal with a devilish personality.

Farmer MacGregor is a frustrated, but kind person just trying to keep his garden free of gophers.

Sounds:

Striking of gopher should be a gong if a direct 500 point hit, a 250 point hit should be a "bonk" and a 0 point or miss should be a whistling sound.

Game Levels:

Playfield: Farmer's vegetable gardens with rows of vegetables, timer flowers around the perimeter of picture.

Object: Try to get as many points as possible without losing your vegetables.

Level 2:

Same as first, except speeded up with more gophers appearing during time period.

Level 3:

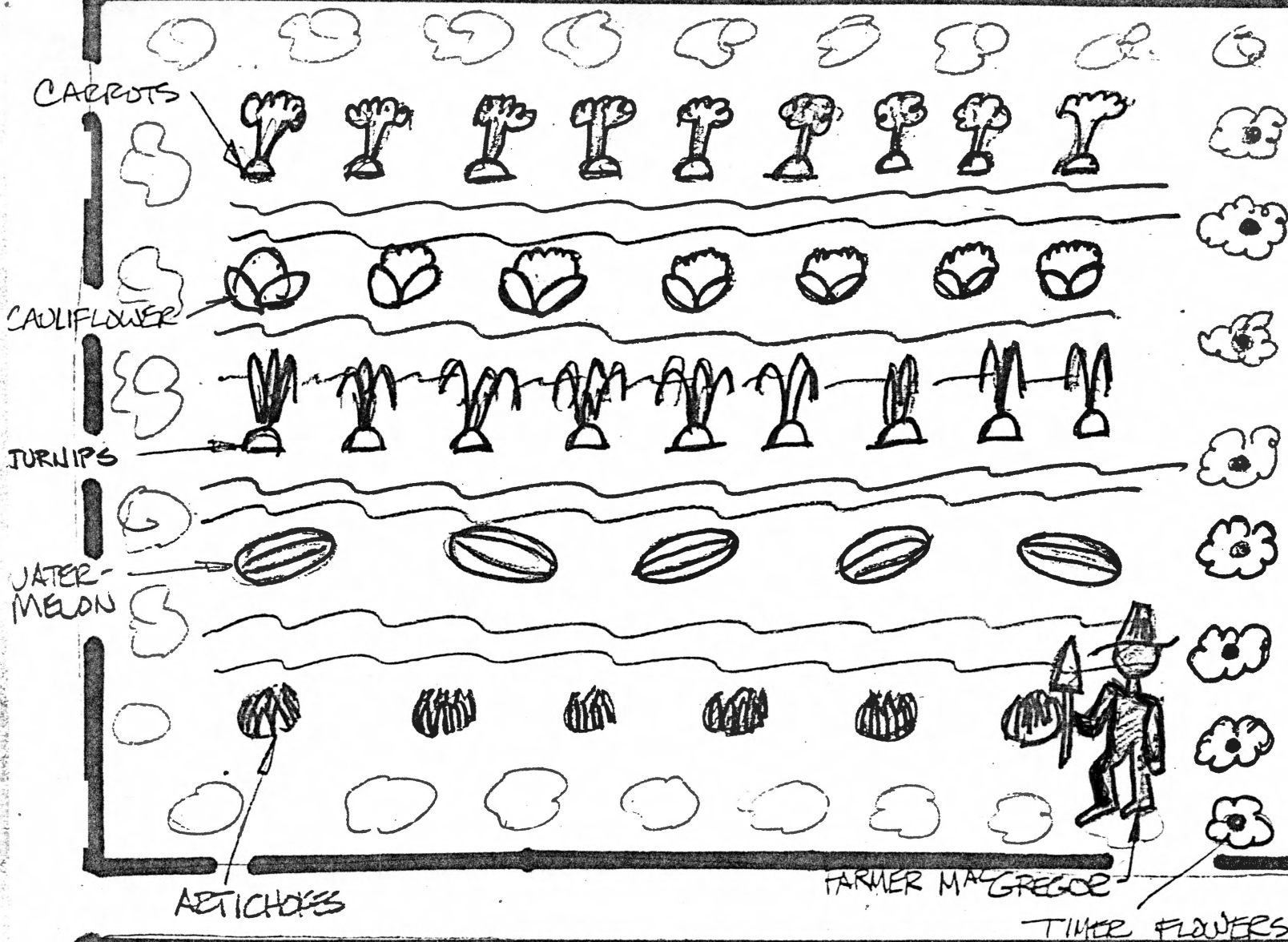
Depicted as series of tunnels, where the gopher can be seen underground. Once again it's beat the gopher to the vegetables.

Level 4:

Tunnel maze. Farmer digs into ground and tunnels to chase down gophers. (Ala Dig Dug)

Level 5:

Repeating of previous levels, but increasing speed of gophers and possible multiple gophers beginning to show themselves.



CHARACTERS:

RALPH THE
GOPHER



FARMER MAC GREGOR

SHOVEL
TO STRIKE
GOPHER



FILLED IN
STICK FIGURE
OF FARMER



500 PTS
GET TO KEEP VEGETABLE

GOPHER
FIRST APPEARING



250 PTS.
LOSS OF VEGETABLE



0 PTS
LOSE OF VEGETABLE

TITLE: MOVE IT!

PERSPECTIVE: 3rd PERSON WITH MIXED VIEWS. (FIXED OVERHEAD VIEW COMBINED WITH SCROLLING SIDE VIEW)

DISPLAY: COLOR RASTER

OBJECT: PLAYER CONTROLS A CHARACTER WHO IS TRYING TO MOVE INTO A NEW HOUSE.

LEVEL 1 - PICK UP ALL OBJECTS OF FURNITURE AND LOAD INTO A TRUCK.

OBSTACLES: DOGS AND CATS COLLIDING

LOSS OF LIFE: TIMER COUNTS DOWN TO ZERO

LEVEL 2 - YOUR PETS HAVE RUN AWAY. . CATCH THEM BEFORE THE TIME RUNS OUT (DEPICTED BY TRUCK LEAVING)

OBSTACLES: MOVING CARS AND TRUCKS

LOSS OF LIFE: HIT BY MOVING VEHICLE OR TIME RUNS OUT

LEVEL 3 - DRIVE TRUCK TO NEW HOUSE BY FOLLOWING THE MAP THAT FLASHES ON THE SCREEN.

OBSTACLES: OTHER CARS, TRUCKS; AVOID PETS/PEDESTRIANS

LOSS OF LIFE: COLLISION WITH OTHER VEHICLES OR TIMER COUNT

LEVEL 4 - UNPACK EACH ITEM FROM THE TRUCK INTO THE HOUSE. EACH ITEM MUST BE CARRIED TO APPROPRIATE PLACE IN THE HOUSE, AS DEPICTED BY THE BLUE PRINT OUTLINE

OBSTACLES: DOGS AND CATS RUNNING AROUND

LOSS OF LIFE: TIMER COUNTS DOWN TO ZERO.

CONTROLS: JOYSTICK (4-POSITION)

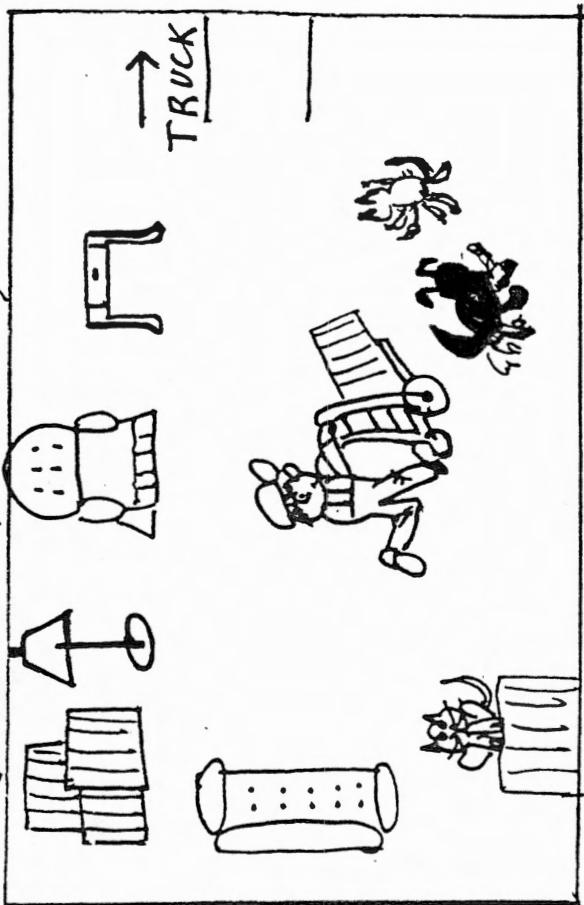
SCORING: POINTS ACCUMULATED FOR EACH OBJECT CARRIED AND LOADED, FOR CATCHING DOGS AND CATS, FOR AVOIDING COLLISIONS, AND FOR EACH OBJECT SUCCESSFULLY UNPACKED.

BONUS MULTIPLIER FOR TIME REMAINING

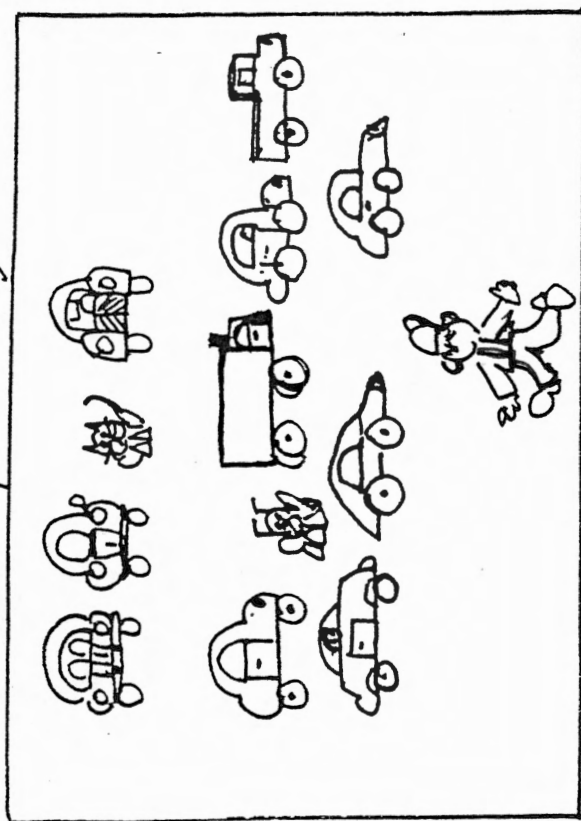
SOUNDS: TIMER COUNTING DOWN WITH AUDIO CUES WHEN LOW ON TIME; SOUNDS FOR DOGS AND CATS; BACKGROUND PACING MUSIC

(DRAWINGS ATTA

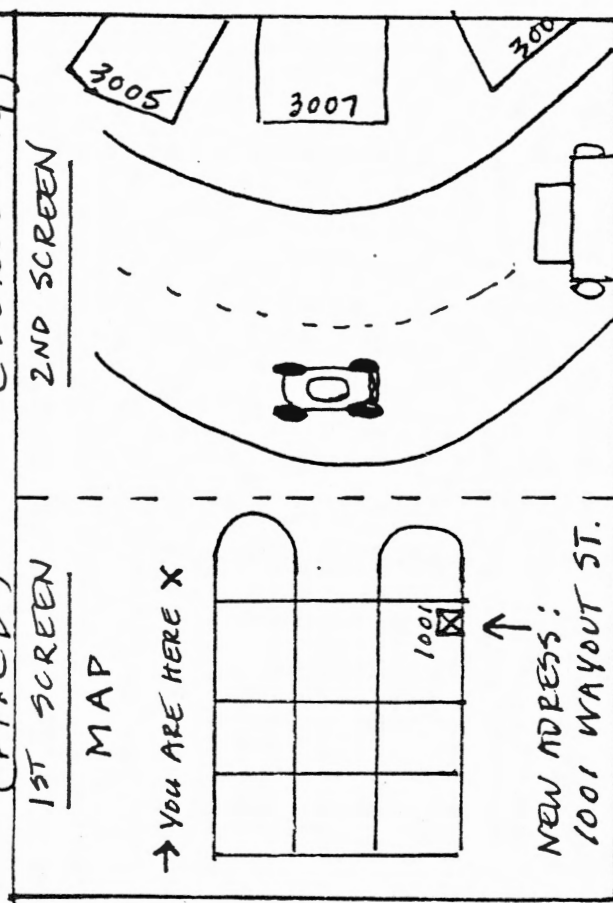
① K IT UP...
(SCROLLING SCREEN)



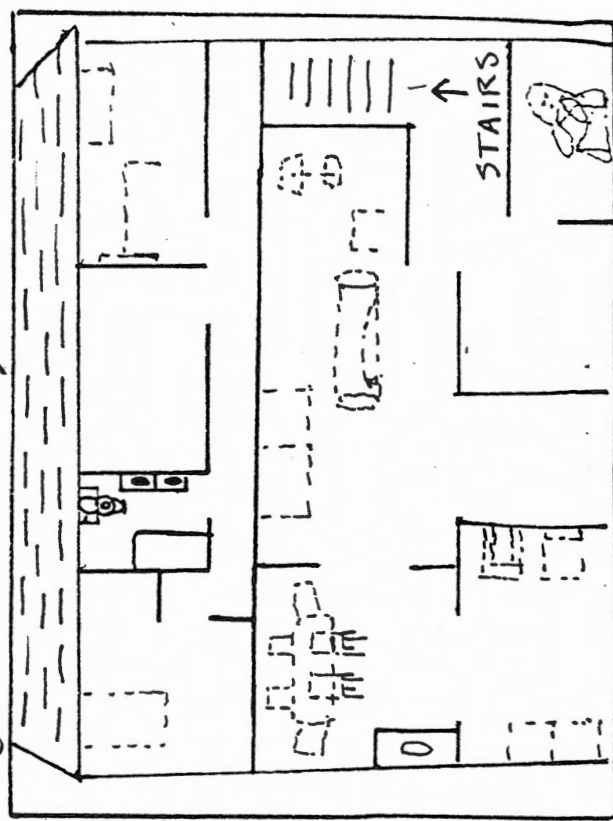
② CATCH DOGS AND CATS
(SCROLLING SCREEN)



③ FIND THE HOUSE...
(FIXED)



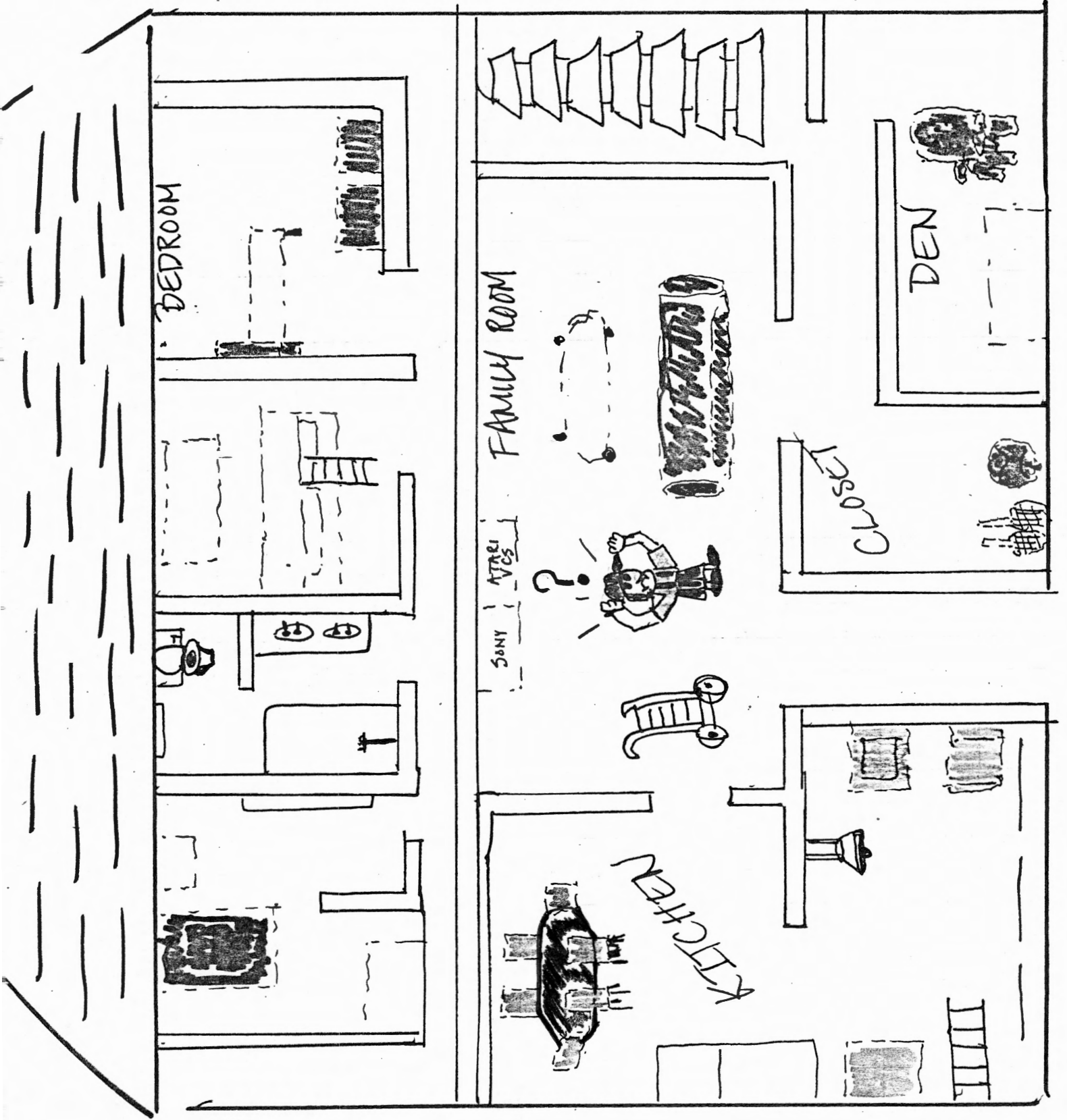
④ MOVE IN...
(FIXED SCREEN)

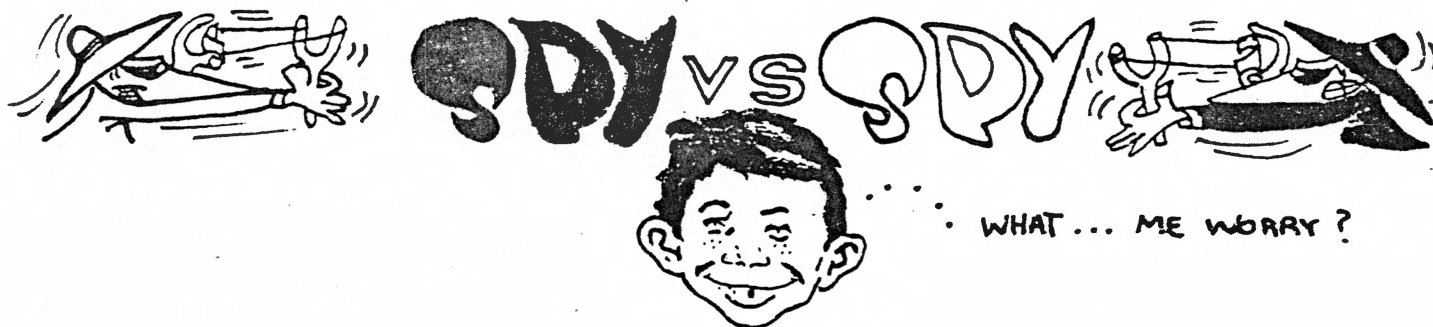


TIN...



LEVEL 3
PLAY
HOUSE!





SPY vs SPY
Presented to: Rich Moore
Atari Brainstorming 2/11/83
Presented by: Don Traeger

SPY VS. SPY

Irate townsfolk have enlisted the aid of the sexy secret agent in order to capture Alfred E. Neuman. . .Your secret mission (should you decide to accept it, or not) is to rescue the jerk. . .

SPY VS. SPY is a two player interactive game offering elements of both skill, character appeal and humor as well. The ultimate objective is to rescue our hero, Alfred E. Neuman, from the clutches of irate townsfolk and the sexy secret agent.

To succeed, players must transgress a series of mazes/obstacles, finding clues to Alfred's whereabouts while avoiding townsfolk, the sexy secret agent, kiddie spies and opponent. The ultimate goal will be the discovery and strategic rescue of that loveable idiot, Alfred E. Neuman. . .What, me worry!!!

SPY VS. SPY

OVERALL GAME/THEME OBJECTIVES

The game will be a two player interactive or one player (alternating) game (i.e., Joust). It will utilize popular characters from MAD Magazine.

SPY VS. SPY will be a comical, yet challenging game stressing point accumulation and wave completion. The game will feature various waves with a wide variety of game play.

No loss of life will occur. Rather, waves must be completed in required time parameters (like POLE POSITION).

TWO PLAYER INTERACTION

While the game can be played singly, the two player mode will offer more nuances and additional aspects of play. Hopefully, this will create an eager desire among players for competitive interaction, which would double income per play.

In two player mode - players try to score points and imprison competitor in jail for a brief period of time. While imprisoned, captured player will have limited game play ability (see general rules).

Of course, there will be computer controlled obstacles and objects which will be aggressive towards players and try to cause them to lose time (again, see general game rules).

TARGET PLAYERS

The game will be comical and "easy" enough to attract a wide player base, yet contain elements of skill, etc. appealing to the more hard core, frequent player base. The wide appeal/familiarity of the MAD characters will cause immediate recognition among players.

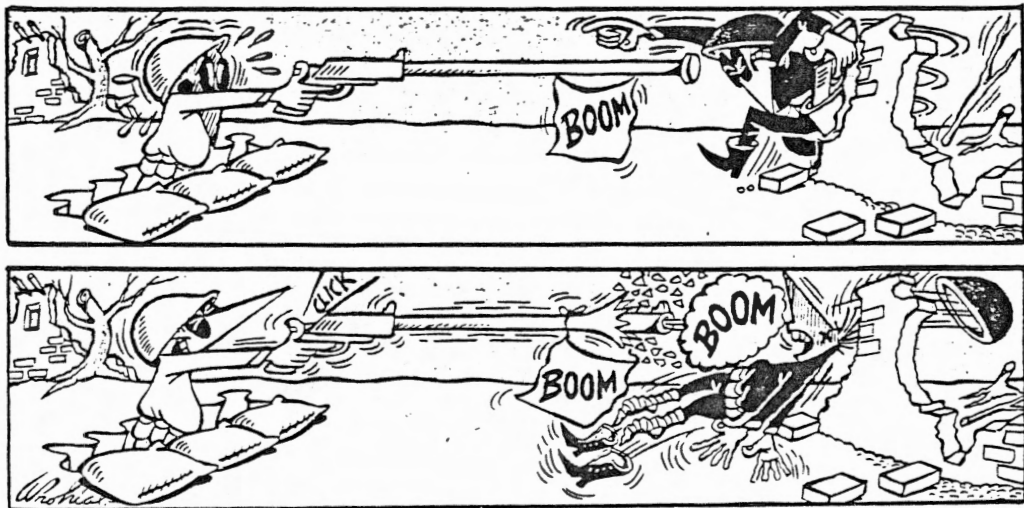
CONTROLS

The controls will be kept simple and easy to operate. A joystick for player motion and a punch/trap door button will be incorporated.

When play commences punch button is used and trap doors are computer driven. If a player is jailed his punch button can be used to open trap doors.

BASIC GAME PLAY RULES

- Players maneuver over playfields by running, climbing, jumping, etc. Crossing clue boxes scores points. Picking-up final clue scores bonus.
- Players have no fire power but may punch-out opponents and of course avoid opponents and their weapons.
- Player tagged by opponent is sent to jail for a designated period of time.
- Element of time is critical factor (as Pole Position), no loss of life will occur.
- Townsfolk, sexy secret agent, and opponent kiddie spys will try to prevent player from gathering clues, depending on level being played. They must be avoided or punched-out. *Bombs Thrown by computer opponents knock player to bottom of screen causing lost time.*
- Trap doors are present near clue boxes and will be computer controlled. If trap door opens, player falls to bottom.....Jailed player may control trap doors while imprisoned.
- Various Rube Goldberg-type, zany weapons will be on the mazes. Sexy secret agent will use them. Some are mere deceptors and will not fire real bombs... instead flag appears saying boom....These do not need to be avoided. However some deceptors are actually real weapons....After boom flag is displayed, a sub-weapon will protrude which can fire at player. (See illustration for example)



- A diamond or jewel will appear once at each level. The player who takes the trinket to the sexy secret agent will win her heart for a short period. She will then become a double agent and actually help the player score clues by bombing opponents and townsfolk, etc. But watch-out, her heart is fickle and she will soon go back to her devious ways.
- Wave is completed, or ended when all clues have been picked-up or time has expired. Waves progress to tougher maze patterns and new elements added. Additional elements: Kiddie spys, flying machines, more townsfolk, etc. Final wave will have Alfred in old-fashioned lock stockade.....he must be rescued.

POTENTIAL WAVES/PROGRESSIONS

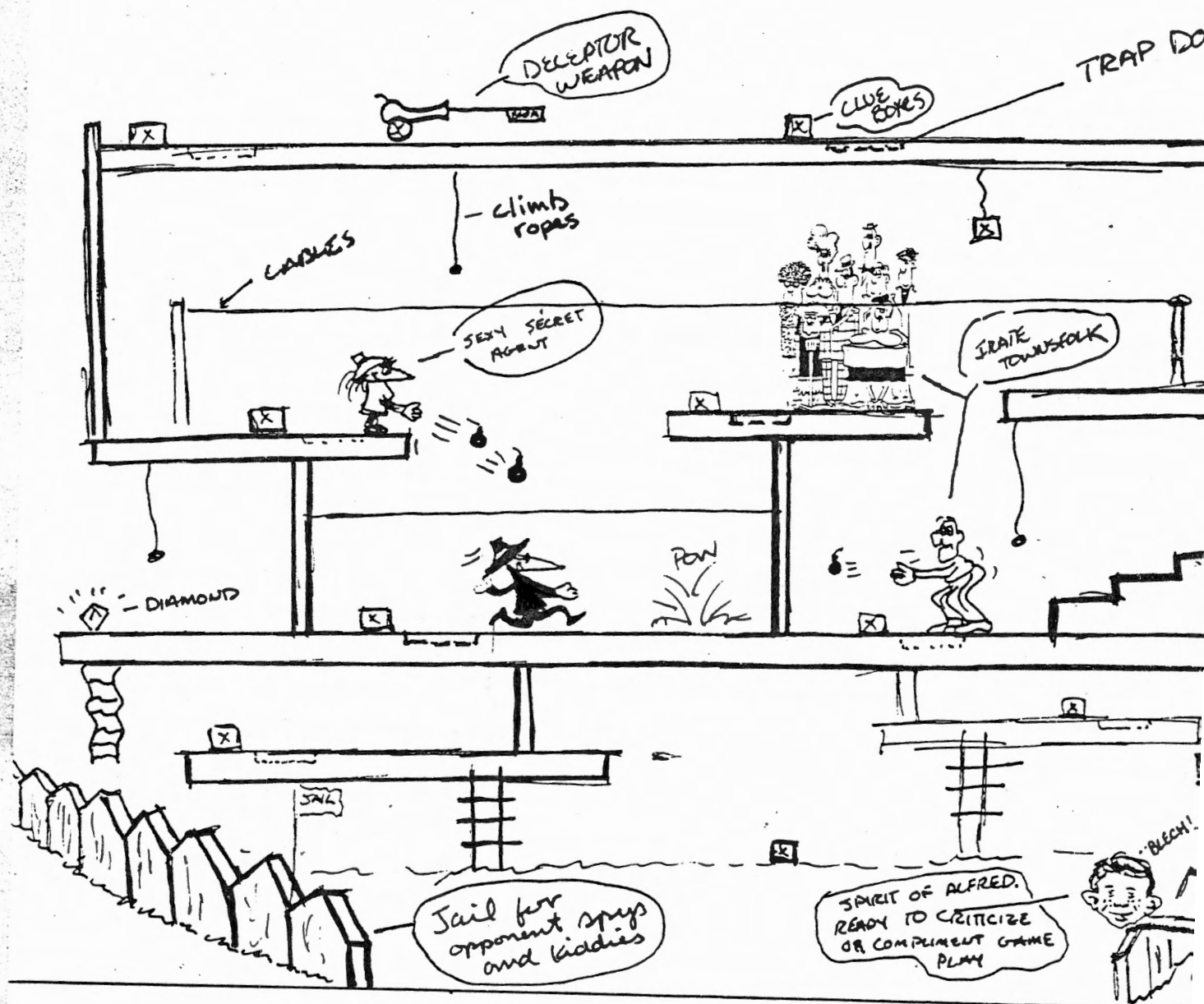
- KIDDIE SPY WAVE: Opponents kiddie spys attempt to prevent you from gathering clues. Player must tag them causing them to go to the prison. Getting kiddies scores bonus points.
- FLYING CONTRAPTION WAVE: Airborne obstacle wave in which each player flies a goofy air machine to score points with. Offers variety from running, jumping, etc.
- BUILD A RUBE GOLDBERG WEAPON WAVE: Here players gather parts which will build a Rube Goldberg-type contraption which can be used to save Alfred in the next, final wave.
- RESCUE ALFRED: Alfred appears on screen locked in a stockade. He must be rescued in order to end wave.

FURTHER GAME INCORPORATIONS

- The face of Alfred: Alfred E. himself will appear from time to time on the screen to criticize poor play (Phrases like EECH, BLECH, YUCK-appropriate) As well, he can praise good play in his own inimitable style.
- The Mad Painter: This character can appear from time to time hanging-off mazes, etc. He will paint signs warning player or aiding him. Signs will be abstract/funny and take some thought to decipher.

GENERAL GAME PLAN LAYOUT

WAVE 1



- FUTURE WAVES

- INCORPORATE NEW CHARACTERS
- CHANGE MAZE STRUCTURES
- ADD NEW CONCEPTS

can
can
BUT
Ac
TLE

POSSIBLE CAST OF CHARACTERS / OBJECTS
FOR LATER GAME LEVELS

SPY VS. SPY



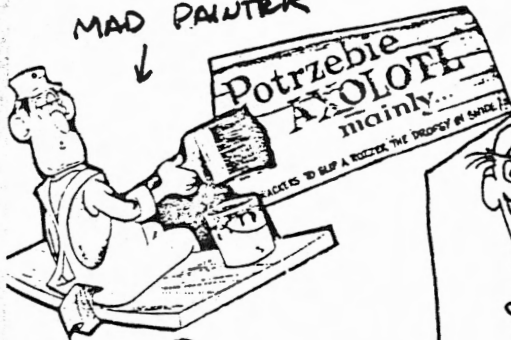
FLYING CONTRAPTION



KIDDIE SPYS



MAD PAINTER

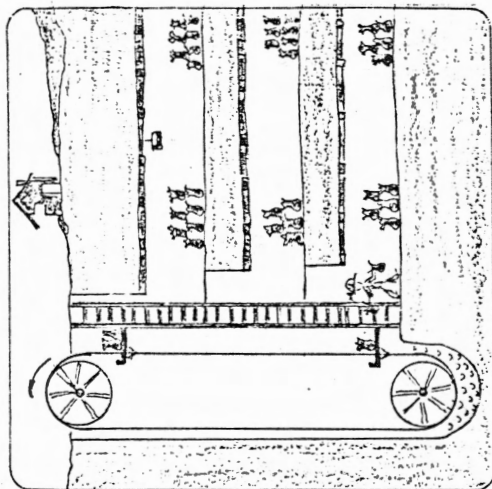


↑
PAINTS BIZARRE CONFUSING
SIGNS WHICH IF DECODED
AN AIDE PLAYER:
SOLVE / GATHER CLUES

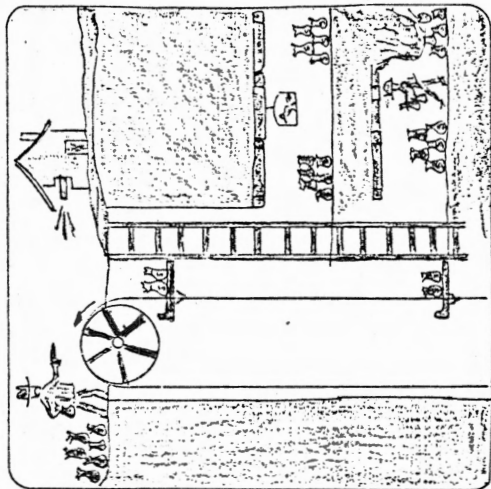
RESCUE ALFRED



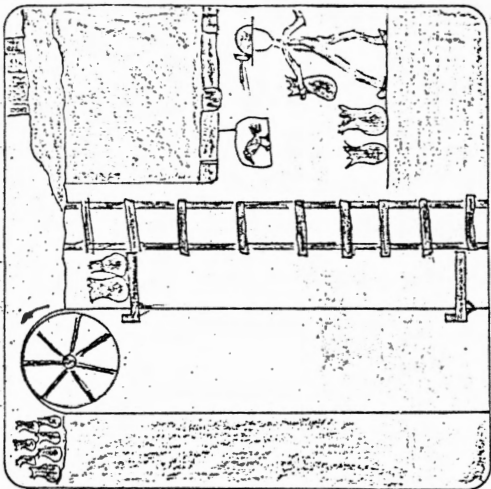
GOLD FEVER



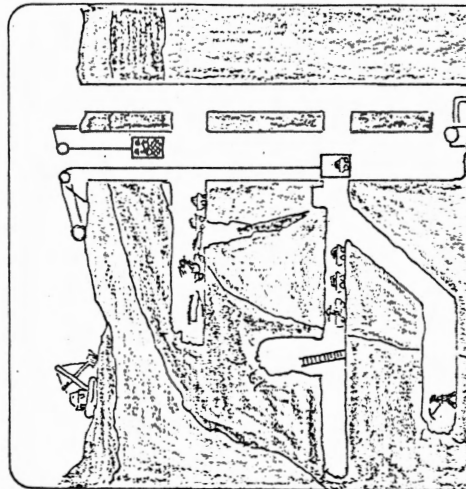
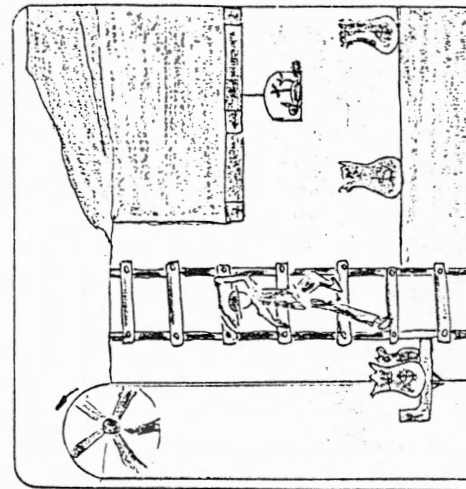
1. THE GAME IS PLAYED BY THE MINER STARTING ON THE LOWEST LEVEL, PLACING STACKS OF GOLD ON THE CONVEYOR SHELVES. TO REMOVE ALL OF THE SACKS OF GOLD IN THE ALLOTTED TIME, GOLD FROM THE FARTHEST PILE MUST BE PLACED ON THE RED SHELF AND GOLD FROM THE CLOSEST PILE ON THE GREEN SHELF. WHEN WATER RISES TO THE MINOR'S SHOULDERS HE MUST ESCAPE UP THE LADDER TO LEVEL 2.



2. THE MINER CONTINUES TO LOAD GOLD AS BEFORE. TIME IS LIMITED ON LEVEL 2 BY THE ROOF CAVING IN. MINER MUST AGAIN SCURRY UP LADDER BEFORE CAVING ROOF TOUCHES HIS HEAD.



3. AT THIS UPPER LEVEL TIME TO LOAD GOLD IS LIMITED BY GAS RISING FROM THE FLOOR. A CANARY IN CAGE GRADUALLY ROLLS OVER UNTIL HE IS FEET UP.



OBJECTIVE

THE OBJECT OF THE GAME IS TO REMOVE ALL OF THE SACKS OF GOLD FROM THE MINE FOR A PERFECT SCORE. THERE ARE TWO PILES OF GOLD IN EACH LEVEL OF THE MINE. ONE PILE IS CLOSE TO THE CONVEYOR AND ONE PILE IS MORE DISTANT.

THE MOVING CONVEYOR HAS TWO SHELVES FOR RAISING THE GOLD TO THE SURFACE. THE SHELVES ARE SPACED UNEVENLY TO CREATE A TIME DIFFERENTIAL BETWEEN THEM.

FOR PURPOSES OF IDENTIFICATION ONE IS RED AND THE OTHER IS GREEN.

CONTROLS

JOYSTICK CONTROL FOR MANUVERING MINER - WITH SHOTGUN BLAST BUTTON TO BLAST THIEF - LIMITED FEATURE. CLEAN AIR TANK BLAST BUTTON TO

Inter-Office Memo

A T A R I
Coin-Operated Games Division

To: Game Committee

From: Avis Fredericks

Subject: Game Idea

Date: February 11, 1983

Game Name: Sewerman

Perspective: Third-person in a maze-like playfield

Object of the Game:

Dr. Gator, a mad genetic engineer, is holding the U.S. President and Vice-President along with a nuclear bomb captive in his underground New York sewer fortress. The sewers leading to the fortress are guarded by mutant alligators (small regular, mutant albino, giant mutant), fighter bums, mutant snakes, and a pulsating slime monster. There is only one entrance to the fortress that is not blocked off.

The object of the game is for Sewerman to fight his way to the fortress, bring the bomb up to the surface for defusing and return to the fortress to bring the President and Vice-President out alive.

The sewer passages are quite dark until Sewerman approaches an alligator. Different alligators have different color eyes that are visible before the entire alligator body is visible.

The top three inches of the display is a scan screen showing the New York skyline in silhouette and a miniature version of the entire sewer network. A flashing dot might indicate Sewerman's position in the sewer network. Refer to Atari DEFENDER home video cartridge.

Possible weapons: Sewer Sling, Rotor Rooter, plumber's helper that shoots a laser ray

During the first wave, the Sewerman defends himself against the alligators as he fights his way to the fortress. When he arrives there, Dr. Gator slips out a secret door with the President and Vice-President and Sewerman is left with the bomb to take to the surface.

When Sewerman reaches the bomb, a clock starts decrementing. Sewerman puts the bomb on his back and fights his way to the surface racing against the clock. If he does not beat the clock, he loses a life.

During the second wave, Sewerman defends himself against more alligators, fighter bums, and one slime monster as he struggles down to the fortress. The sewers are different with each wave and the frequency of the

alligators, snakes and fighter bums increases. There is only one slime monster with each wave.

Only in the second wave can Sewerman rescue the President and Vice President.

Description of Enemies:

Small Regular Alligators: Located closest to the surface. Normal alligators with yellow eyes.

Mutant Albino Alligators: Located farther down in the sewers. They enter from the sluggish underground river. Have red eyes from which they can fire laser beams. The tail curling over their backs can also fire beams.

Giant Mutant Alligators: Located closest to Dr. Gator's stronghold. Have blue eyes from which they can fire laser beams. These alligators can become invisible except for their blue eyes.

Slime Monster: This is a pulsating, bulbous, worm-like product of radioactive waste that wanders the sewers and kills with its touch. It is indestructible.

Mutant Snakes: These appear randomly and can kill by touch or by the energy globe that they can launch from their mouths. When hit, this snake can split into three smaller mutant snakes having the same powers as the larger snake, except for the ability to split. These snakes have purple eyes.

Fighter Bums: These bums have laser pistols.

SCORING

Small regular alligators	100 points
Mutant albino alligators	500 points
Giant mutant alligators	5000 points
Slime monster	indestructible
Mutant snakes	15,000 points
Fighter bums	1000 points

BONUS POINTS

Bringing the bomb to the surface	10,000
Bring the Vice-President back to the surface	30,000
Bring the President back to the surface	50,000

Controls:

4-Position Joystick (for moving up, down, sideways)
Zapper Pushbutton (for firing laser weapon)

1. Title: WIZARD OF OZ by MIKE FRIEDMAN

Perspective: Semi 1st person, as in Pole Position

3. Controls: 8 Position Joystick

4. Monitor: Raster Scan Monitor

5. Characters:-

Player: Assumes role of "Dorothy" - toto the dog tags along with Dorothy

Adversaries: 1 Wicked Witch of the West
1 Wicked Witch of the East (killed by spinning house in initial animated sequence)

Others: Good White Witch of the North (Glinda)
Wizard of Oz

Scarecrow - (on cross in cornfield initially)
Tin Man (rusty, with axe)
Lion (wimpy, timid)

Flying Monkeys (with wings)

6. I. While avoiding Wicked Witch of the West:

- a) Find straw trail, then find scarecrow on cross in cornfield
- b) Find axe, then find tin woodsman
- c) Find lion, hiding in forest

II. Travel along Yellow Brick Road to Emerald City to see Wizard of Oz who tells Dorothy to find and kill the Wicked Witch of The West.

III. Travel through forest, avoiding flying monkeys throwing fruit (Froggerish).

IV. Manuever stairs, find bucket, avoid soldiers, throw water on Wicked Witch of the West, get broomstick - return to -----

7. A. Playfield: Scrolls from top to bottom.

- 1. Long view of cornfield, forest and Emerald City, with Yellow Brick Road leading to Emerald City.
- 2. Emerald City - assorted buildings, castle etc. in green.
- 3. Forest with flying monkeys.
- 4. Wicked Witches Castle, with entry stairway.

B. Lives:

First, Dorothy doesn't actually die when losing a life, she is seen in an animated sequence where she is awakening from a dream.

Scene I (Finding scarecrow, tin man, lion)

Dorothy must accomplish in set time frame, or lose a life.

Scene II (Travel to Emerald City)

Dorothy must accomplish in set time frame or lose a life.

Scene III (Flying Monkeys)

Dorothy must get through flying monkeys without being hit by fruit (being thrown by monkeys) or being knocked down by monkey flying.

Scene IV - Soldiers of Wicked Witch can touch Dorothy and she loses a life.

C. Scoring:

A. Finding Scarecrow, Tin Man, Lion = 1000 points

B. Player scores by maneuvering Dorothy to find and join

Scarecrow, Tin Man, Lion = 500 points each, then 2500 points when all found.

Bonus level?

Start sequence.....

In black & White:

House spinning and then landing on Wicked Witch of the East.

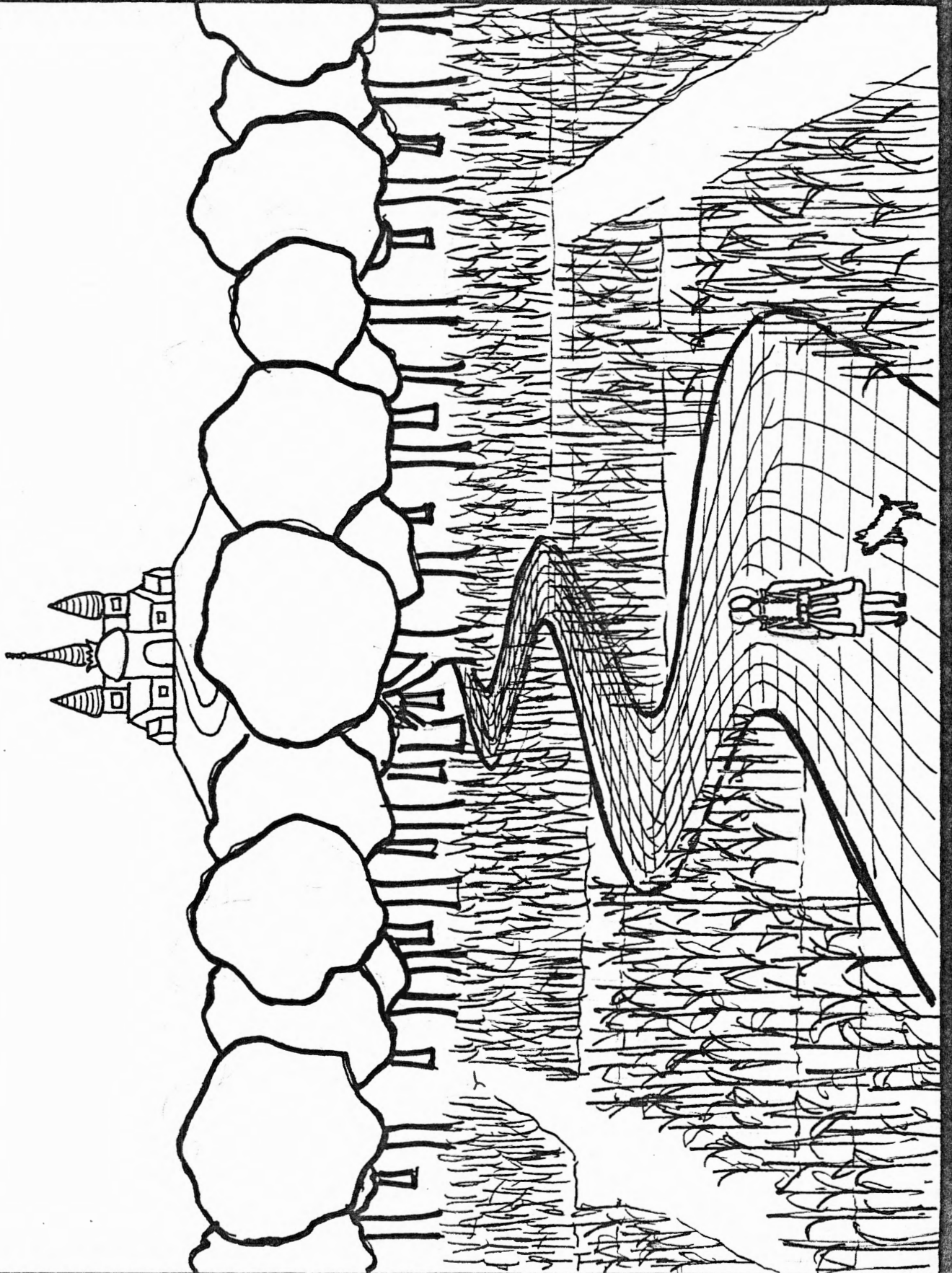
In Color:

Good Witch of North (Glinda) takes silver slippers off of Wicked Witch of East and puts them on Dorothy's feet - Celebration!

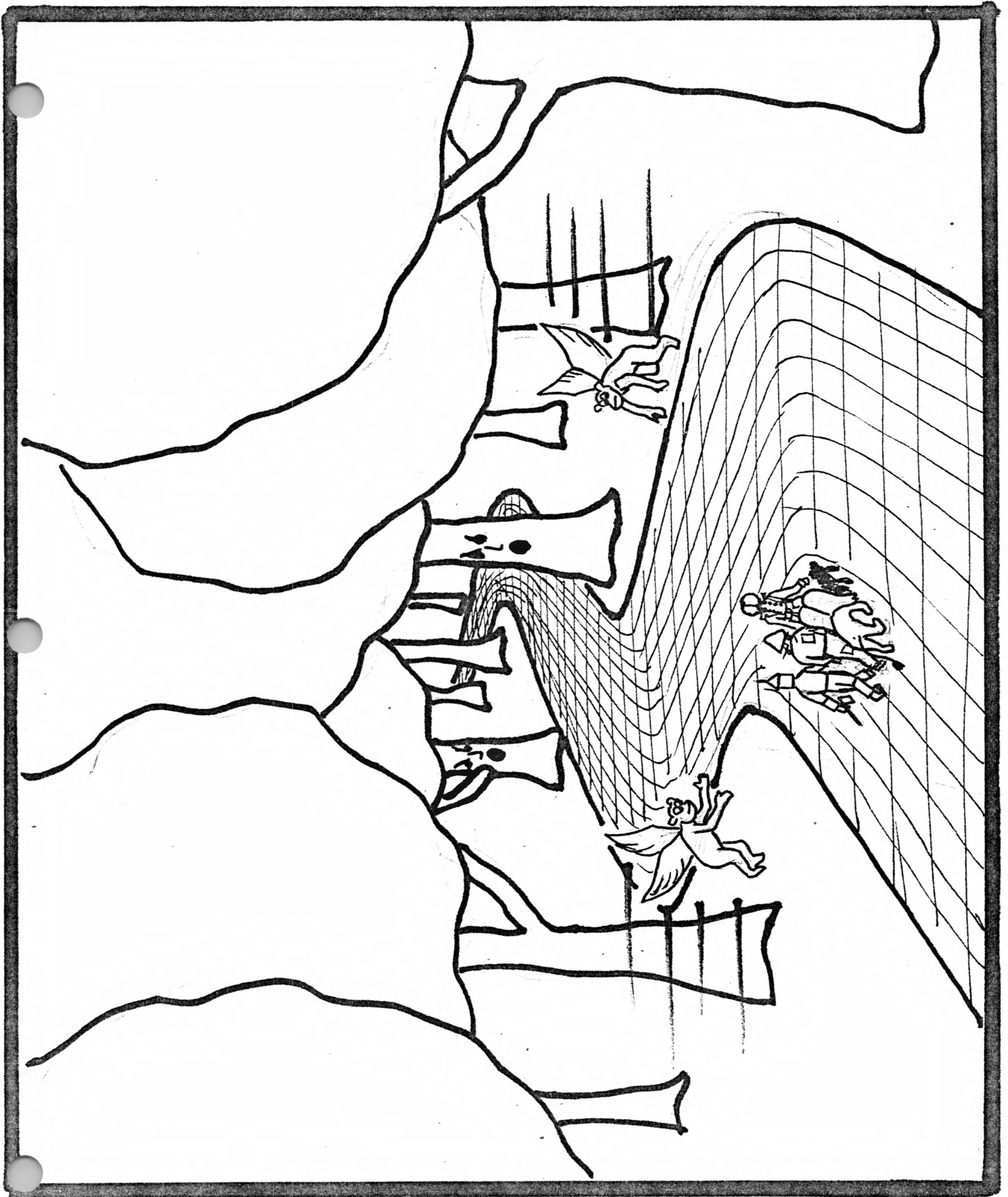
- I. First Playfield - view of cornfield and forest maze in background and Emerald City behind it. (Scrolls as they walk toward E.) Dorothy and toto are on Yellow Brick Road and looking toward Emerald City. Dorothy must be maneuvered down yellow brick road to find Scarecrow, Tin Man, and Lion. Dorothy can also find clues such as a trail of straw leading to the Scarecrow, an axe near the Tin Man and paw prints leading to the Lion - When Dorothy has found (come within a short distance) then, they automatically join her in a group, and then:
- II. Group is transported to the Emerald City (all green) where the Wizard tells Dorothy to find and kill the Wicked Witch of the West.
- III. Group travels (Player only controls Dorothy, rest of them follow) into forest of Flying Monkeys - a sort of Frogger type wave where the group must dodge flying minions to get to Wicked Witches castle.

- IV. Dorothy must be maneuvered up stairs into Wicked Witch of West's Castle, and find the water bucket which she must then throw on Wicked Witch of West, (while avoiding soldiers).

HELP DOROTHY FIND THE SCARECROW IN THE CORNFIELD!



WIZARD OF OZ



WIZARD OF OZ

INFERNO

L Bryan 2/7/83 x7370

This is a one player game in which the player assumes the role of the Greek hero, Orpheus, and descends to the innermost reaches of Hades, fighting or out-smarting a set of mythological monsters along the way to rescue his love, Eurydice. The game could be played by two players alternately, but the change-over would be a problem as there is only one death per game. There could be places built in where changing players wouldn't be too intrusive. The perspective is third person horizontal. The play field is vertically scrolling at a pace set by the player's actions. When the bottom is reached, the player meets the God Hades who tells him to take her and leave. As they leave, he sends another set of monsters to pursue and waylay them on the way

The action will continue as they try to get out alive. Eurydice will help with the fighting, perhaps getting killed or recaptured in the process. The game is over when a player's life energy goes to zero or Orpheus and Eurydice escape from Hades.

The fight sequences will contain lots of animation. To better see the fight, the combatants will be enlarged so they are three or four inches high. After the fight, and a programmed victory gesture, the screen goes back to the wide angle view. The close up of the fight will allow the animation to be seen. For each stroke, several different sequences will be available to vary the action and to compensate for size differences and stroke sequences. (A slash following a thrust will look different from a slash following another slash; a slash that misses will look different from one that hits; a thrust against a giant will have a different angle than one against a
(.)

Animation of large objects presents an interesting problem. The number of different pictures is very large so the storage media will probably have to be something other than ROM. A laser disc with a frame buffer may be sufficient. A first approach would be to see if enough parts of the animation sequence for any given monster can be stored on a few frames and then merged together on the fly. For example one frame might contain 10 body positions, 10 head positions, and 20 arm positions. A data set with the sequencing possibilities may also be present in the frame. A list of potential movements with the corresponding picture pointers could enable the processor to assemble the pictures to make up the monster's movements. Orpheus' pictures would always have to be present although there might be some specialized pictures that could be kept on disc and called out only when it was likely that they would be used. These overlays would reduce the number of on-hand pictures and allow greater variety in the movements of Orpheus. A separate processor can control the animation.

The player only has one life per play. Fights will consist of several blows taken and given before a victor is determined. The players and opponents energy level will be continuously displayed as the battle is waged so that the player can decide whether or not to retreat. The monster will have to be slain or out-smarted eventually, so the hurting player will have to return after his health is better. But the monster, having fought the player once, is smarter so the battle will be harder. (See intelligence in fighting below.)

It is important that Orpheus' energy level be very apparant to the player. A large indicator at the edge of the screen may be distracting. If we go with no score as I propose below, there will be nothing on the screen but the two combatants. This give a more theatrical look to the game; put the player in the middle of a drama without the distractions of scores and lives. To reveal to the player the status of

Orpheus would then be done by wounds and actions. A large gash, staggering after a trouble holding the shield, and a general slowdown of strokes are all indicators of desperation. I don't believe these matters can be satisfactorily predicted or decided without seeing and playing the game. Certainly it will be easy to pull back to a more common game of scores and lives.

Controls would be a movement joystick and an action joystick with an out-smart button. Both joysticks are 4 position. Movements allowed would be: Climb down, Climb up, Jump up, Jump down, Jump across, and Walk or Run left or right. The options would be chosen by the situation on the screen. If the player is moving to the left and comes to a drop off, trying to move further to the left would cause the character to try to jump to the other side. If the distance isn't too great and if the player has a running start, the jump will succeed. The player will have to be observant of the relative distances and speeds. All walls are not climbable. The player can try, observing tell, if a wall is climbable. The figure will make searching gestures with its arms or legs if it is not climbable. If the player persists for more then a moment or so, the player will fall. Falls are rarely fatal. The figure will slide down and take damage appropriate to the distance he slid. Fighting will be done from left to right or right to left. The movement stick will control the player's shield while he is fighting. To disengage, the movement stick is pushed towards the players man. Other positions will cause the shield to go away from the viewer, towards the viewer or in front of the hero.

The action joystick is used in combat situations. Actions allowed are:

thrust sword forward,

hack downward from above,

slash from right to left,
and slash from left to right.

Each movement of the stick from center to the limit will cause the figure to move its weapon as indicated. Holding the stick in a position will not cause continuous strokes. A thrust is a quick action but a slash is longer, given the act of drawing the sword back for the swing. So the speed of combat will depend on the player's choice of strokes. A motion of stroke and shield block will do well. Trying to use the shield and the sword at the same time will be confusing for some.

I would like to include as an alternative action an "Out-Smart" button. At times in the scenario brute force will seldom prevail. At these times the player may choose to hit the Out-Smart button and try to get around the obstacle. At this point a programmed animated activity would take place which might be to cause the figure to and scratch its head trying to think of something. The deciding factor is probabalistic, weighted by the appropriateness of trying to outsmart in a given situation. There will always be some possibility of it working but it is much more likely to work where it is appropriate in some sense. If a player is getting slaughtered by some beast, it might be appropriate to try to out-smart. A successful out-smarting here might be to fall over and play dead. If it is successful, the monster will look at the figure, perhaps shout or howl a victory cry and go away. If not successful, the monster may sniff or examine the character and resume hitting him. As far as the game is concerned, out-smarting and defeating by force of arms are equivalent. It has been suggested to include some sort of signal that an out-smart will work. Then, if the button is hit quickly enough, the out-smart will cause some appropriate animated action.

As the player fights his way to the bottom, statistics are gathered on the way he fights; where he puts his shield, how he uses the various strokes. This information is then used to weigh later monster behavior. If a player falls into some stroke sequence habit, the lower level monsters will be programmed to defend against this sequence. This will be done by biasing the probabilities of the monster using a particular stroke or blocking with weapon or claw. This is nasty but fighting at the bottom should be difficult.

As he plays, the player may note that certain types of opponents are more susceptible to certain types of attacks. This knowledge will help get through the easier monsters with minimal damage.

There may be a sociological problem in displaying a traditional Christian hell as a game. I will carefully exclude typical devil figures and stick to classical Greek monsters for unhuman monsters. There are plenty of them around to recreate; Minotaur, Medusa, Cerberus, etc., and there are other sources of things to fight, giant scorpions, lizards, wasps.

The terrain is mostly vertical with ledges for most of the fighting. Here and there the player may be presented with obstacles to jump or get around in some way; a chasm to leap over with a running start, a river of lava to cross over, a dark cave to sneak by with an almost unbeatable monster inside. The outsmart button may help or not, depending on the circumstance.

As the player moves down, he will pass well marked levels, perhaps with labels on signs. At these points, the character always slides down a slope that cannot be climbed. This will stop back tracking in a very natural way. If the player starts

fooling around, small humanoids will appear above him and throw rocks with uncanny accuracy at his head until he moves on or dies.

The last thing I am proposing is that there be no score as such. The signs marking the levels are indicators of progress and suitable for comparing scores. Players reaching these levels can put their initials up until the levels are surpassed. Getting to the bottom and out again should be so difficult that a player will feel a sense of accomplishment for doing it. Thus the level reached is all the score needed. The life level structure obviates the need of the score for extra lives. It has also been suggested to have the player enter his initials and mark his death with a gravestone where he died. It would be an interesting sight after a while to see all the graves by the lair of a particularly tough monster. Disconcerting too.

Monsters that seem appropriate are:

Humans

Dwarfs

Giant Spider

- Minotaur

Harpy

Giant Wasps

Gorgon

Giant Lizard

Giant

Griffin

Hydra

Giant Scorpion

Medusa

erberus (Three headed dog)

Charon, Boatman of Styx

Hades, God of the Underworld

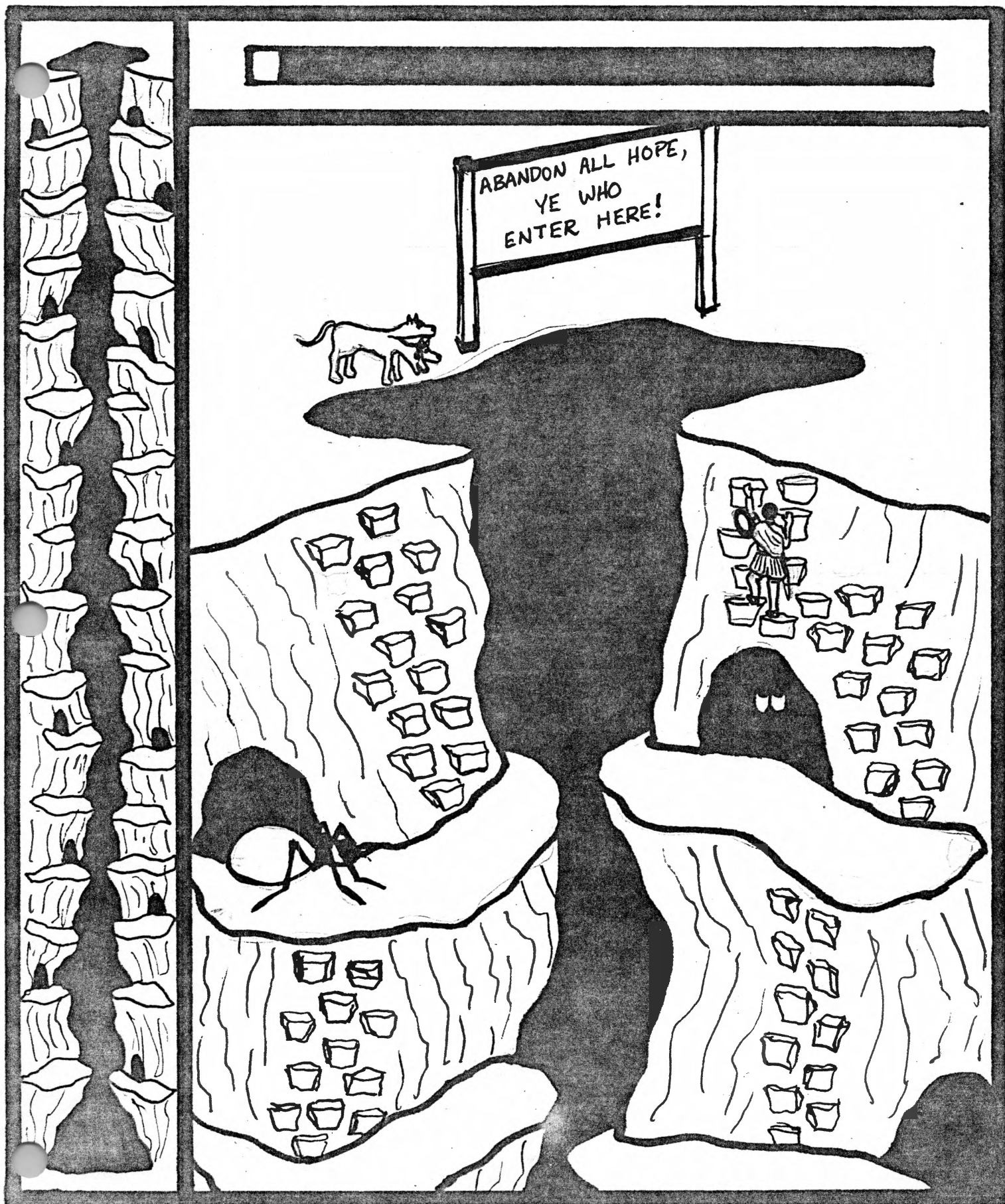
Each would have strengths and weaknesses in fighting as well as a set of possible out-smart sequences. The animated sequences would have to be distinct for each type with a few possible exceptions.

EXAMPLES:

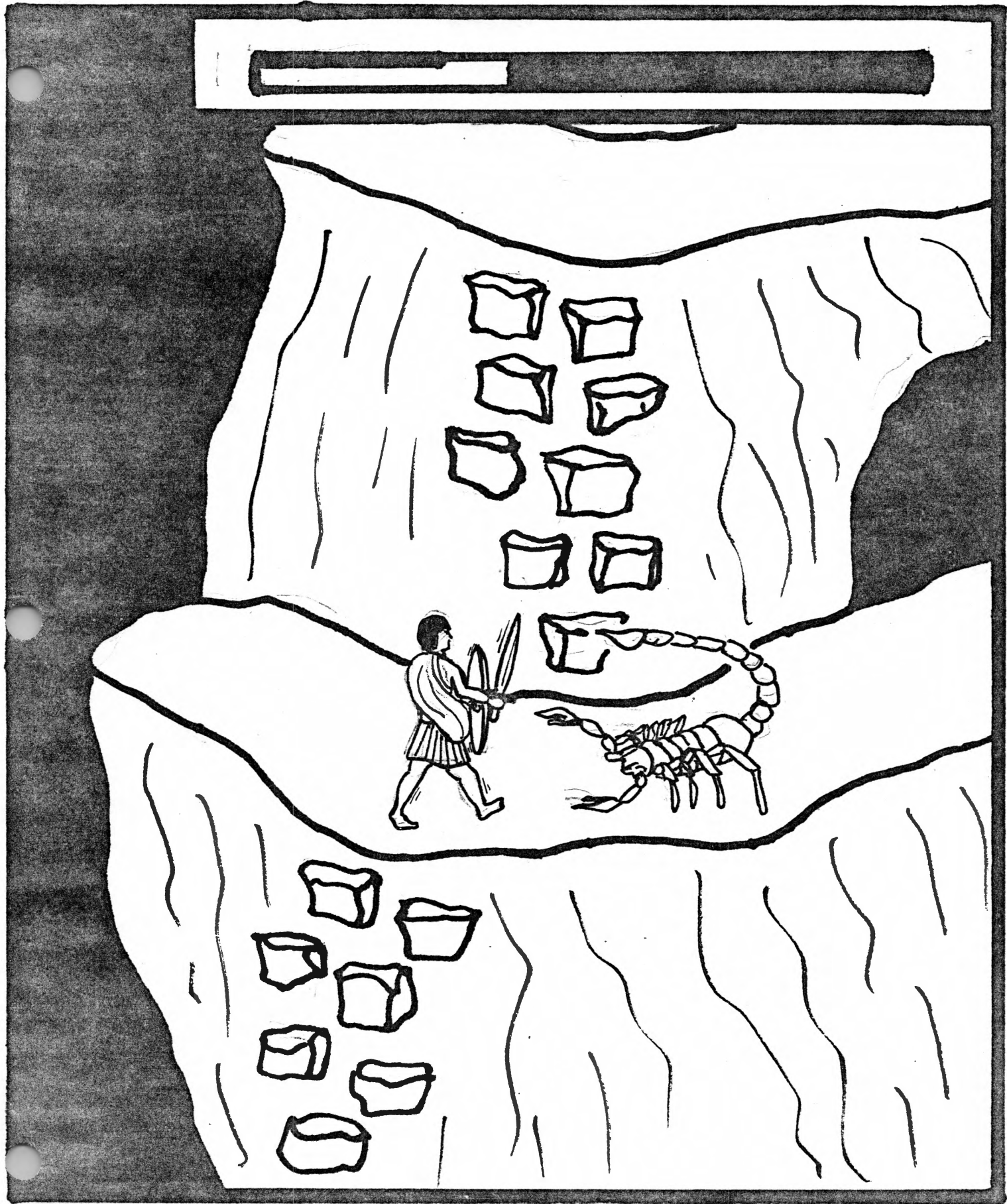
On the first ledge the hero is jumped by a dwarf with a big axe. The player decides to see what the out-smart button will do. The controls go dead and the hero fighting and scratches his head trying to think of something. The dwarf pounds the hero dropping his energy level several notches before the player can get control and start fighting. (Never try to out-smart a dwarf!)

The player sees a large giant blocking the hero's trail. He tries to fight it with sword and its a close fight. The player decides to back off and try again after his energy level has risen. When he attacks again the giant seems harder to hit. It looks like he'll have to spring for another quarter. But he hits the out-smart button. Oh no! His character falls over dead! But wait, the energy level indicator says he's alive. As he watches the screen with dead controls, the giant stoops over the figure and pokes it a time or two. Will it work? The giant grunts his satisfaction and turning, exits screen left. The hero leaps to his feet, wipes his brow with relief and the player takes over again.

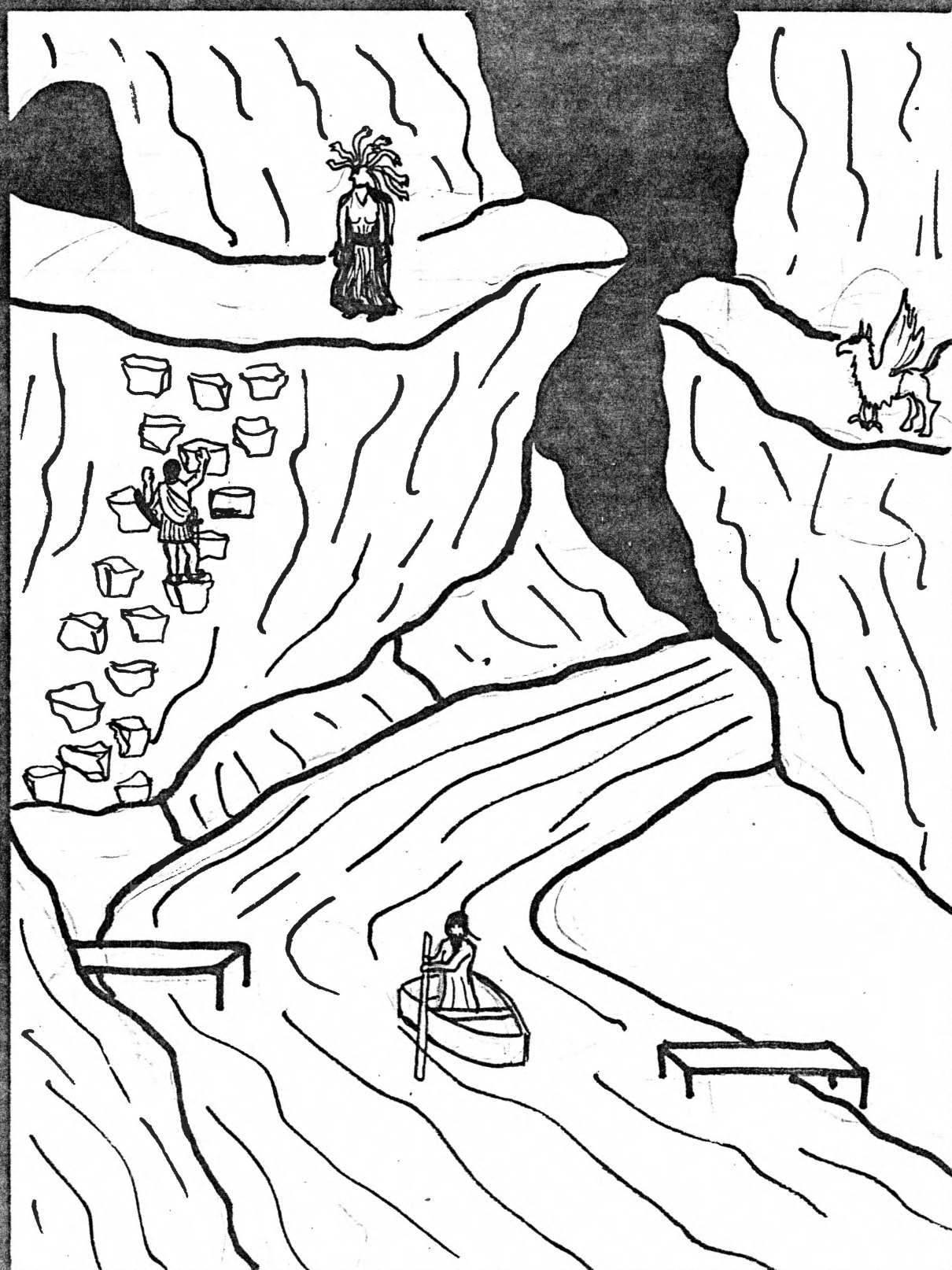
INFERNO



INFERNO



INFERNO



1/27/83

Ralston

Date: 1/10/83

Submitted By: Eddie Babcock

Name of Game: Doctor Doom

Perspective:

Doctor Doom is a third person game, with the display providing a representation of the room in which the player is operating.

Objective(s):

The objective of the game is to escape from the laboratories of the sinister Doctor Doom, a once prominent genetic scientist who is now building an army of mutant creatures and robot to overthrow the governments of the world. (The player must also regain his full size, and rescue his girlfriend from the clutches of Doctor Doom.)

Control(s):

One 8-position joystick to control direction of movement,
Left-handed and Right-handed attack/grab buttons to perform actions,
One player and Two player start buttons.

Gameplay:

The game starts with an animation sequence of the player being initialized by Doctor Doom, with the player ending up on a petri dish (or microscope slide). Four waves are envisioned: Microbiology Lab (petri dish), Chemistry Lab (chemical apparatus), Biology Lab (animal cages), and Robotics Lab (robot factory). Each wave presents a new pattern to master and enemies to destroy before the wave is completed. A life is lost if an enemy touches the player, but the player can attack enemies from a greater distance (kick, punch, club?) without adverse effect. Points are scored for surviving, killing mutant creatures and robots, rescuing the girlfriend, and completing a wave.

Comments:

Sounds for this game should be lively and music oriented. At best, it should be enjoyable just to listen to the music from the game. The game could make good use of scrolling to provide the image of a very large playfield, and reduce the information available to the player. Also, it would be good to use a medium resolution monitor (512x300 pixels) for the game to provide better quality figures and objects.

Illustration(s):

See accompanying storyboard.

PAPER BOY by Dave Ralston.

Perspective: 3rd person, 3/4 view, diagonally scrolling. (Zexxon style)

Controls: 8-position joystick, "throw" button, "pedal" button.

Monitor: Raster, horizontally mounted.

Objective: The player controls the Paper Boy, who must deliver his papers within a limited amount of time. (Possibly before it gets dark.)

The joystick controls direction of travel. The "pedal" button controls speed - the faster the button is hit, the faster the paper boy pedals. The throw button causes the paper boy to throw at a right angle from his direction of travel. The momentum of the bicycle may affect the flight of the paper, causing it to "drift" and therefore requiring the player to "lead" his target.

The Paper Boy must try to throw his papers either onto the correct walkways or porches. Porches earn the biggest points, but are more difficult to hit than walkways. To reach the porch of a house, the Paper Boy must be riding on the sidewalk. While riding on the sidewalk, he must maneuver around obstacles such as fire hydrants, signs, light posts, dogs, etc. (he may be able to hit a dog with an accurately thrown paper to send it scampering off; otherwise it could chase him and continue to get in his way.) Also, while riding on the sidewalk the Paper Boy runs the risk of putting an ill-placed paper through a window, on a roof, in some bushes, etc.

If the player chooses to take the easier way out, he can keep the Paper Boy on the street, where he doesn't encounter so many obstacles (an occasional parked car, manholes, speed bumps, etc.) However, his throws can at best reach only walkways, thereby only getting a fraction of the points awarded for a porched paper. An ill-placed throw from the street may land in a sprinkler or in some bushes, or may hit a wall and break the rubber band.

The Paper Boy can switch from street to sidewalk or vice versa wherever there is a driveway. Here he must always beware of cars backing out.

A map at the top of the screen would indicate the location of houses on the Paper Boy's route. By moving the joystick properly, the player can make the Paper Boy cross the street (preferably at a crosswalk) to the other side, where the screen would scroll along the other diagonal (see sketches). The "throw" button always makes the Paper Boy throw to the

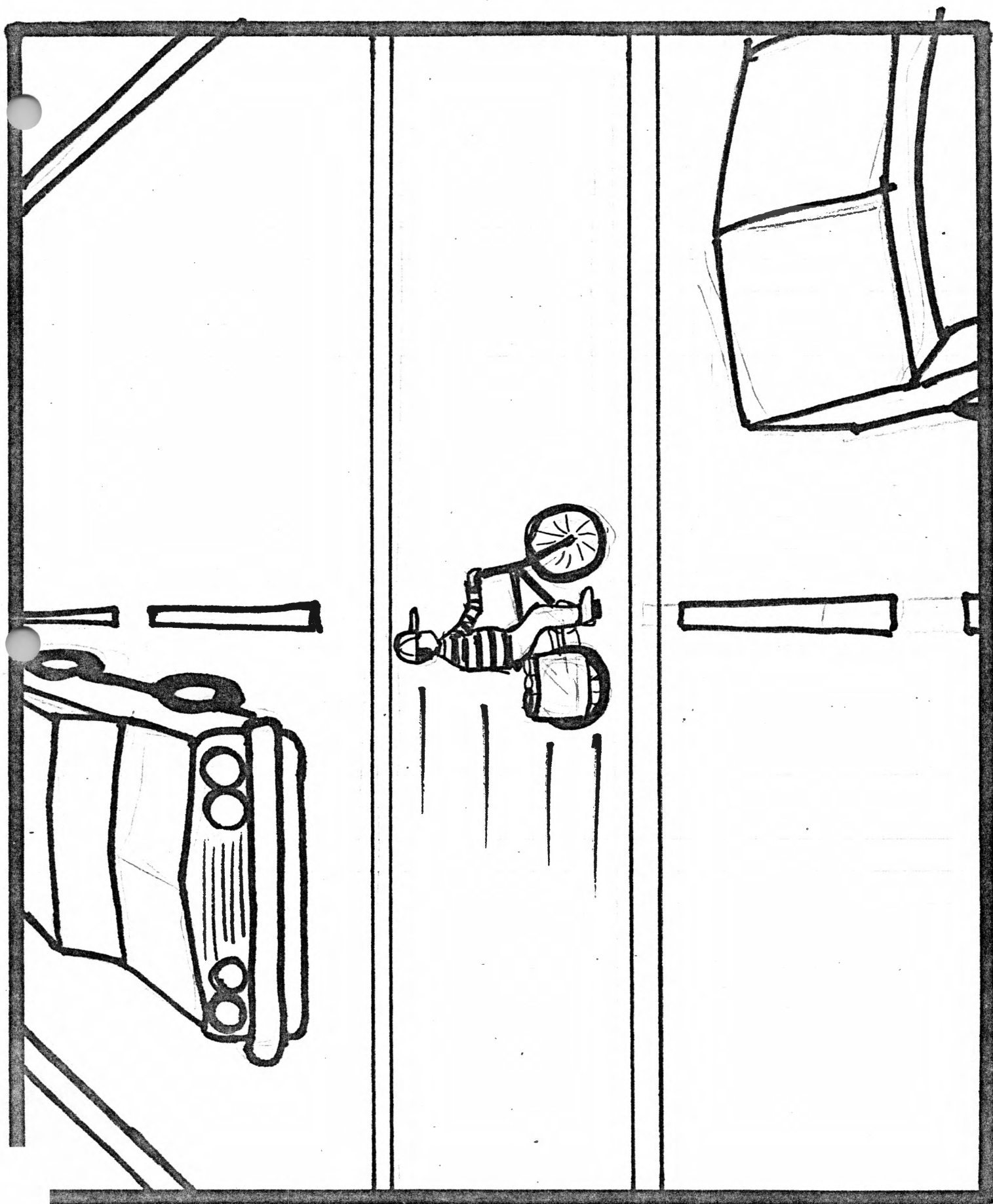
proper side. The Paper Boy can move in any of eight directions, enabling him to cross streets, get on and off sidewalks, get around obstacles, and even back track to houses he may have missed.

Of course, the Paper Boy cannot die. He can, however, be fired due to an accumulation of poor service reports. A poorly thrown paper will often result in a poor service report (appears somewhere on the screen). Being delayed by obstacles, being knocked over by cars, falling off curbs, or just moving too slow wastes time. As the Paper Boy takes too much time, it begins to get dark, and the poor service reports begin to pile up, due to angry customers phoning them in. More obstacles confront the Paper Boy, such as heavier traffic and angry customers out looking for their papers.

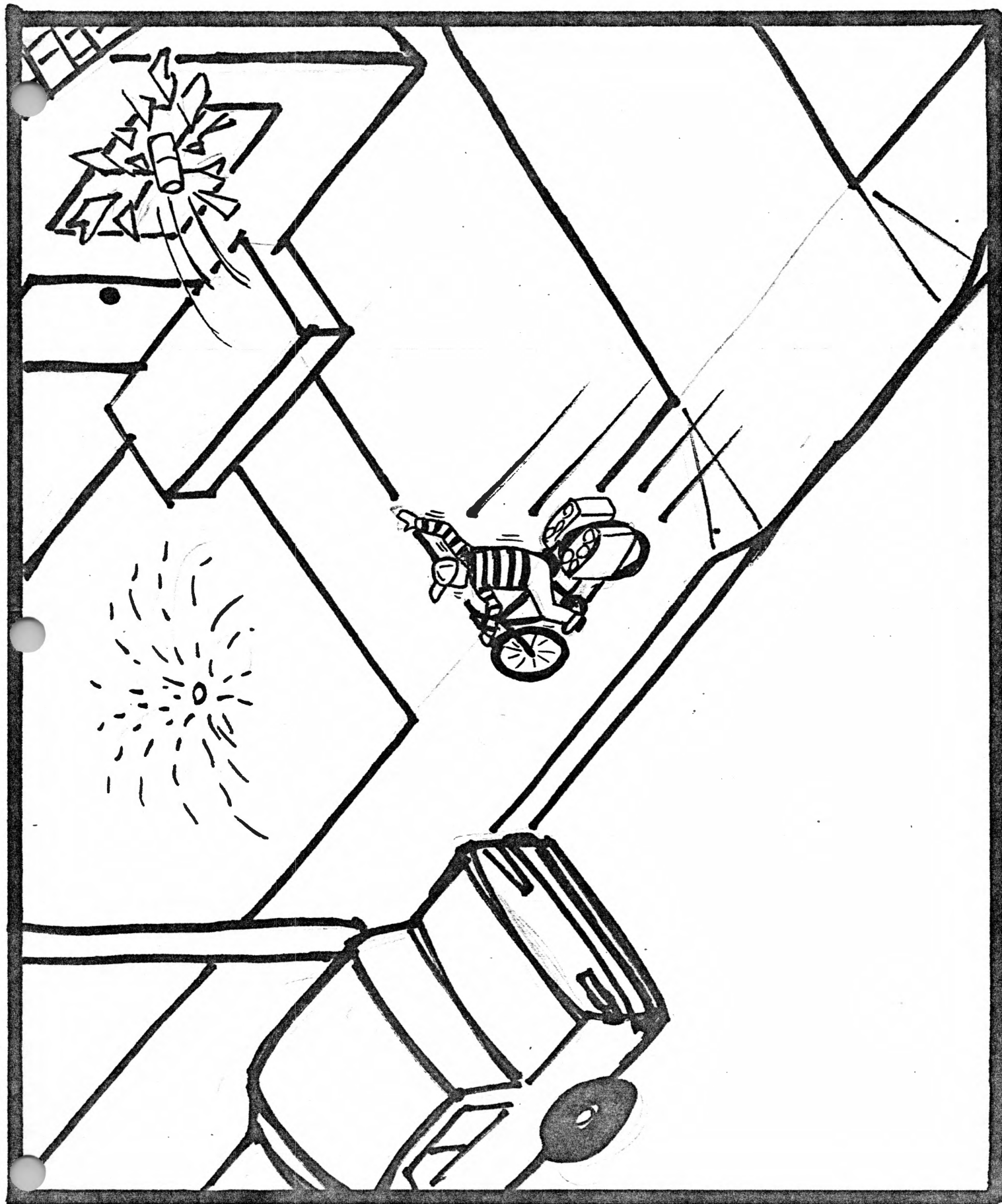
Hitting X number of porches may result in the paper boy earning a good service report, which would wipe out a few or all of his poor service reports.

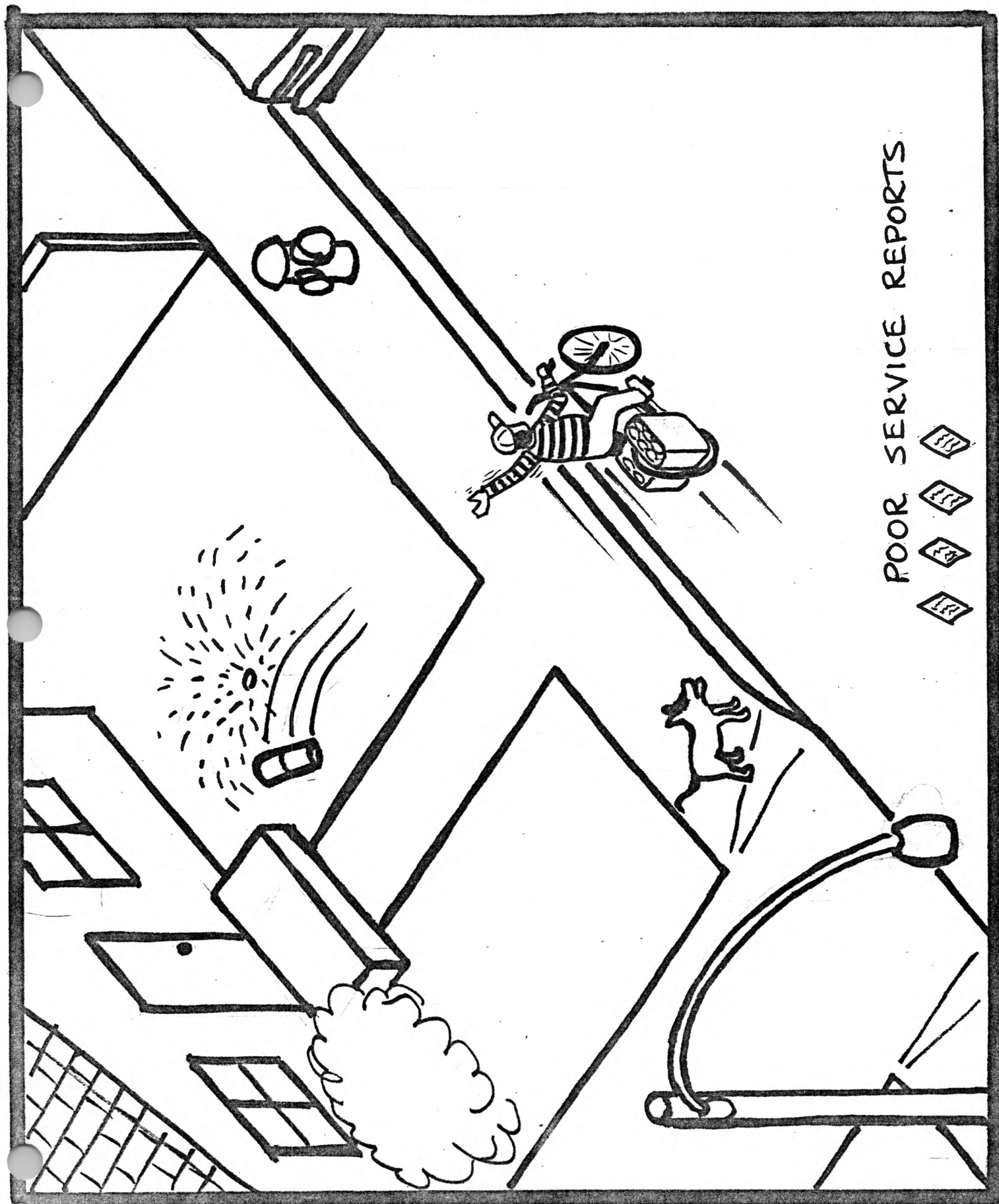
I feel the major drawback to this concept, is that it depicts too much of a "work" theme, and not enough "play". A kid may come into an arcade after delivering his own paper route, see this game and walk away. A possible solution to this problem may be to have the Paper Boy deliver his route as Phase I of the game. He would be hurrying through it so he can rush off afterwards to a more "fun" phase - maybe a bike race of some kind.

Other features may include the ability to use driveway ramps to jump up and over obstacles, and possibly a "wheelie" button to avoid obstacles and get up on curbs. Also bike handlebars as controls.



PAPER BOY





POOR SERVICE REPORTS



PAPER BOY

①

GLADIATOR

One or two player (simultaneous) game in which player becomes a Roman gladiator fighting a single opponent with fantasy weapons.

Gladiator incorporates four Roman style games. Each game occurs in a coliseum arena. The player chooses his next game by moving upon the "game grid" which is composed of small pictures of the main weapon used in that combat. After the player has completed a contest he returns to the "game grid" to select another contest or the same if he loses the previous contest.

All games are one-on-one (or two vs. two) battles to the death. Much attention will be given to the realism of each contest. The gladiators themselves will be limited by many human limitations. Movement, agility, strength, stamina and even emotion will play key parts in the gladiator's actions. If a player is hit, he will fall, stand up (if possible) and pull himself together. Nothing can happen in the games without reasonable cause; things will not blink on or off. However, the fascinating part of the games will be the inclusion of a fantasy set of weapons. Each weapon is based on a classic weapon: flaming arrows that bounce off obstacles and continue flight, balls having a huge disproportional amount of inertia, and bola's that travel endlessly. The two elements, reality and fantasy, will combine to form an intense game of combat.

CONTROLS:

Two sets of joysticks (8 position) and two buttons - one button for shooting/throwing and one for stepping. The player moves his gladiator step-by-step by tapping the walk button.

GAME PLAY:

The player begins in the center of the "game grid". From this point he may choose any one of the four contests by moving his gladiator to a node marked with the game of his choice. After reaching one of the nodes, a text/demo will appear showing the player how to play the upcoming contest. This text will be shown each time the player enters a contest he has not previously been victorious at. After the text is shown, the playfield/arena appears and the player hears the contest announced:

(Voice): Roman citizens ... for your enjoyment ... the challenger Marcus the Barbarian will battle the champion Gladius the Roman with flaming arrows!

Let the contest begin! (crowd cheers)

The audience will observe each contest with great interest. Members of the crowd will include guards, vendors, Roman royalty, togas, etc. The fantasy of the player as a great gladiator MUST be pushed as much as possible.

GAME GRID: (see graphic)

The player begins in the center of the grid. From this position he can move to any one of the games on the grid. If after competing in a game he loses, then he returns to the node he just left. This gives the player the option of returning to that contest, or choosing another game. If, however, he is victorious in a contest, then that contest becomes one of the four contests in the innermost ring of the grid; the player has "dialed-a-level."

The grid has several advantages. If the player has a favorite game, he can play it over and over simply by traveling out one spoke, going from level to level (each ring of games being one level). The player will receive special bonuses for completing all the games on one level without playing any game on a lower level. The player can not play any game on one level if he has won a game on a higher level. In two player games, players will alternate choice of games.

ARROW BATTLE (Gladiator continued)

Player and opponent are armed with flaming arrows. The object is to shoot your opponent before he shoots you.

Play begins with both players standing in their respective safety zones. The safety zones block arrows, but are eaten away by flame as each arrow strikes. The amount of zone destroyed by arrow fire depends on the range of the striking arrow; a close hit will take a large chunk. In addition to the safety zones, there are several other objects on the playfield to effect an arrow's path.

The field is dotted by barrels (canisters) which reflect (refract) the arrow, but burn afterward. Some of the obstacles burn for a long duration, creating real hazards for the gladiators. There are also a few solid, nonflammable objects which the gladiators can hide behind. These objects allow the gladiators to leave the safety zones completely and still survive. The arrows bounce off of all solid structures but have a finite range. If a player stays in his safety zone, he will not be able to shoot into his opponent's safety zone.

A close arrow will be much more effective than an arrow traveling a distance. Each gladiator comes equipped with a shield; although small, this shield will block any arrow striking it. If a gladiator blocks an arrow shot at close range, he will not die but will be knocked over by its power. Each gladiator can have three arrows in the air at any one time; before shooting a fourth, one of the first three must complete its path. There is no limit on the number of arrows shot in a round, only in the number simultaneously shot.

Around the edge of the arena is a crocodile pit that will devour the gladiator that enters it. The pit will gradually expand, ever increasing its hazard and decreasing the length of the games!

- A player cannot enter his opponent's safety zone.
- In two player game, both players have same safety zone and face two opponents, the team with the last member living wins.

BOLA BATTLE

Gladiators battle with bolas (two spiked balls attached by a chain). The players throw these weapons to strike their opponent.

The bola is thrown in the direction the player faces. It spins end over end until it contacts something solid. If the bola contacts a pole, it will spin around it and then travel in another direction. If the bola contacts a wall, it will "flip flop" along that wall, keeping one end in contact at all times. The playfield is covered with a grid of poles, a

bola entering one end of the grid will pinion its way through the grid; spinning from one pole to the next in a complex, predictable path.

Play continues until one of the gladiators is struck by a bola. The bola is lethal unless it strikes the gladiator's shield, which shoves the gladiator but does not kill him.

In two player game, two players battle two computer controlled gladiators, the team with the last living member wins.

TOP BATTLE

Gladiators survive by avoiding contact with large, fast spinning, razor sharp tops. Each gladiator can effect the path the tops travel by throwing balls at it.

Play starts with each gladiator occupying a sectioned area on the playfield. Two or three large, circular objects (tops) stand stationary in the center of the arena. Slowly, the tops begin spinning, as they gain speed they start gyrating (bouncing off of everything). At first the tops are too big to enter any one of the section areas, but as they gain force, they begin eating away at the wall sections in the arena. Eventually all the wall sections will be destroyed and the tops will travel everywhere.

Located in each section area on the playfield are the controlling balls the gladiators use against the tops. The gladiator must leave one area (avoiding the tops) and reach another section to find a controlling ball. Upon contact with one of the balls, the player picks it up and can throw it. The balls once in flight, will deflect any moving object they contact. If the ball hits a gladiator, it will push him like "bounce battle". The balls continue moving until they are absorbed in one of the outside walls. After all the balls have been used, a new set appears (rolled on). A player can not pick up a ball if he is currently carrying one. He must throw the original first.

In two player game both players battle two enemy gladiators, the team with the last member alive wins.

BOUNCE BATTLE

Gladiator tries to knock opponent into bottomless pit by throwing heavy balls at him.

Play begins as two balls are rolled onto playfield. Both players make a dash for the weapons (the balls) once upon them the gladiators can throw them in any direction they face. The balls travel continuously (they ride above the playfield) for around fifteen seconds, bouncing off of anything they contact. Another ball appears when the player throws the previous one. There are four balls per player - a new ball will not appear until the first one dies out after they are all in the air:

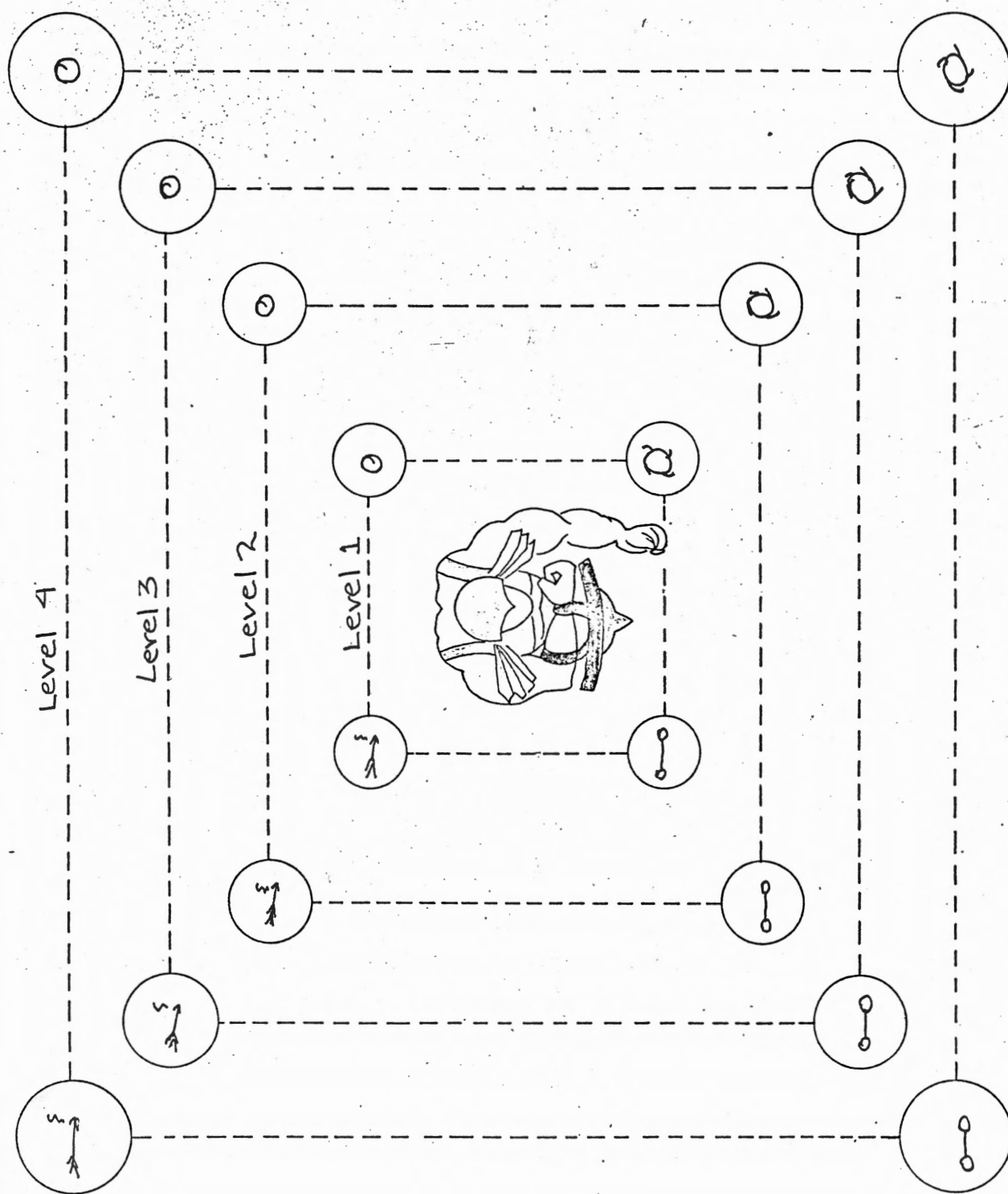
Outcome of contact (ball vs. gladiator) depends entirely on point of impact. Each gladiator carries a small (2/3 body width) shield which will block most of a blow. However, if a gladiator is hit anywhere on his body, he is thrown from the collision. Gladiators may also shove each other about using the same rules of contact.

Gradually the pits increase in size as the playfield dissolves. This will make it increasingly difficult to stay alive in the arena.

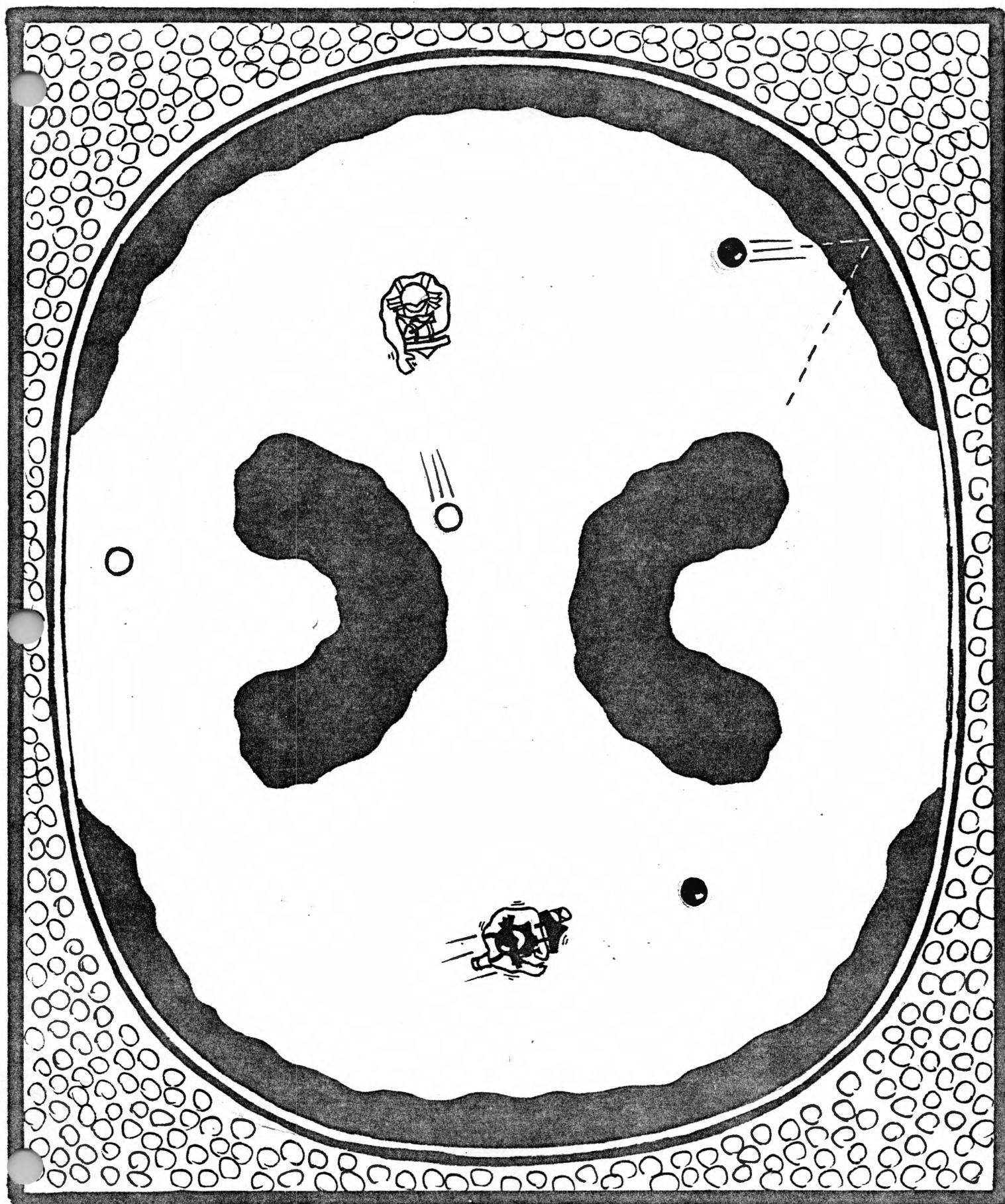
In two player game both players battle two enemy gladiators. The team with the last surviving gladiator wins.

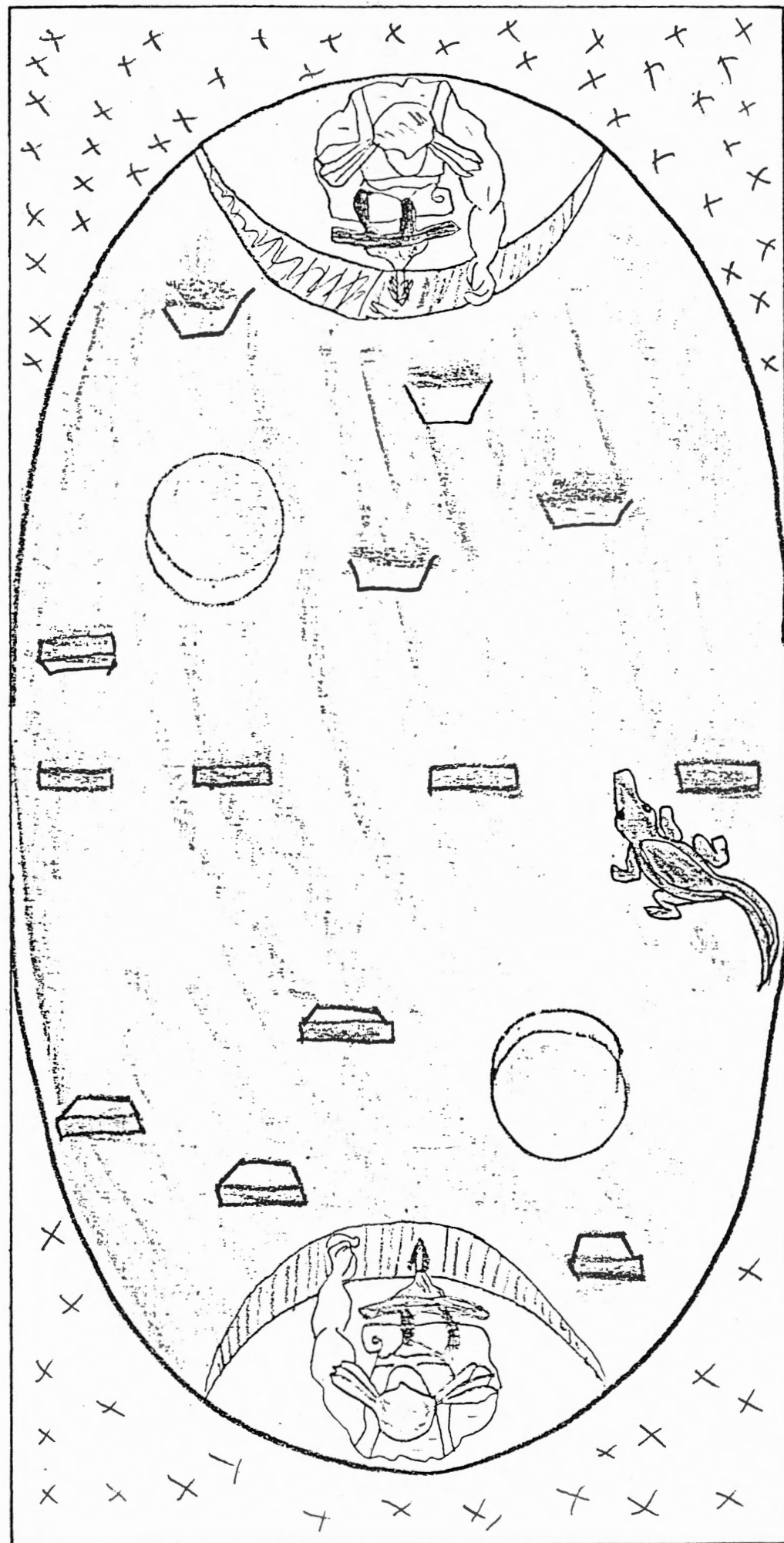
ODDS BONUS

During each round, the "judges" (Roman royalty) will post a bounty or bonus. This monetary reward is calculated as follows: at the start of the round the base bonus is shown (say 100 Sestertii), during the round the officials calculate the odds of the match, your reward is the odds times the base bonus. Odds are judged by the strength of your opponent, the excitement of the round; in general the amount the audience likes the round. If the round was good, the odds might be 7:2 so the above player would receive 350 Sestertii if he wins.

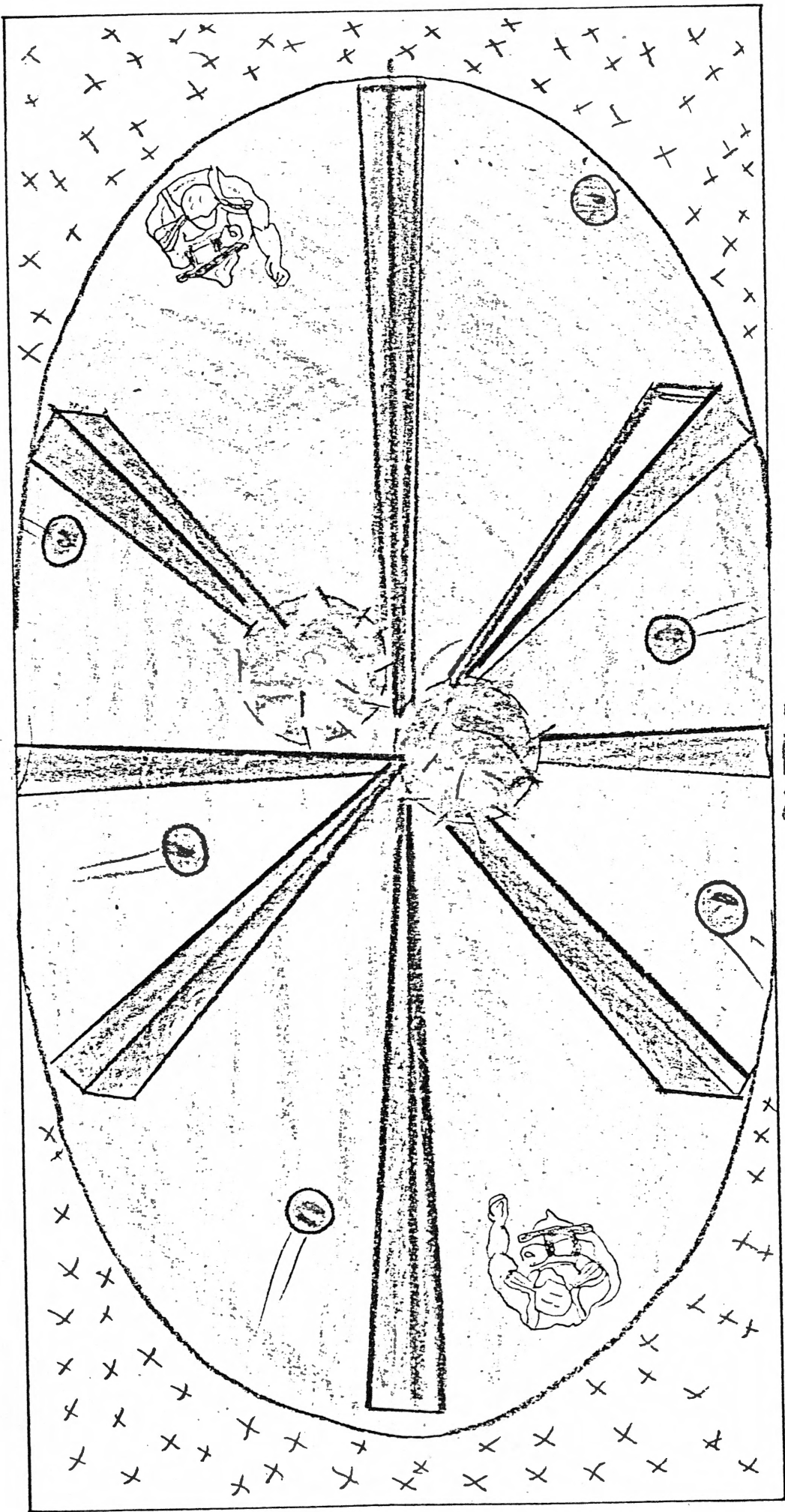


GLADIATOR

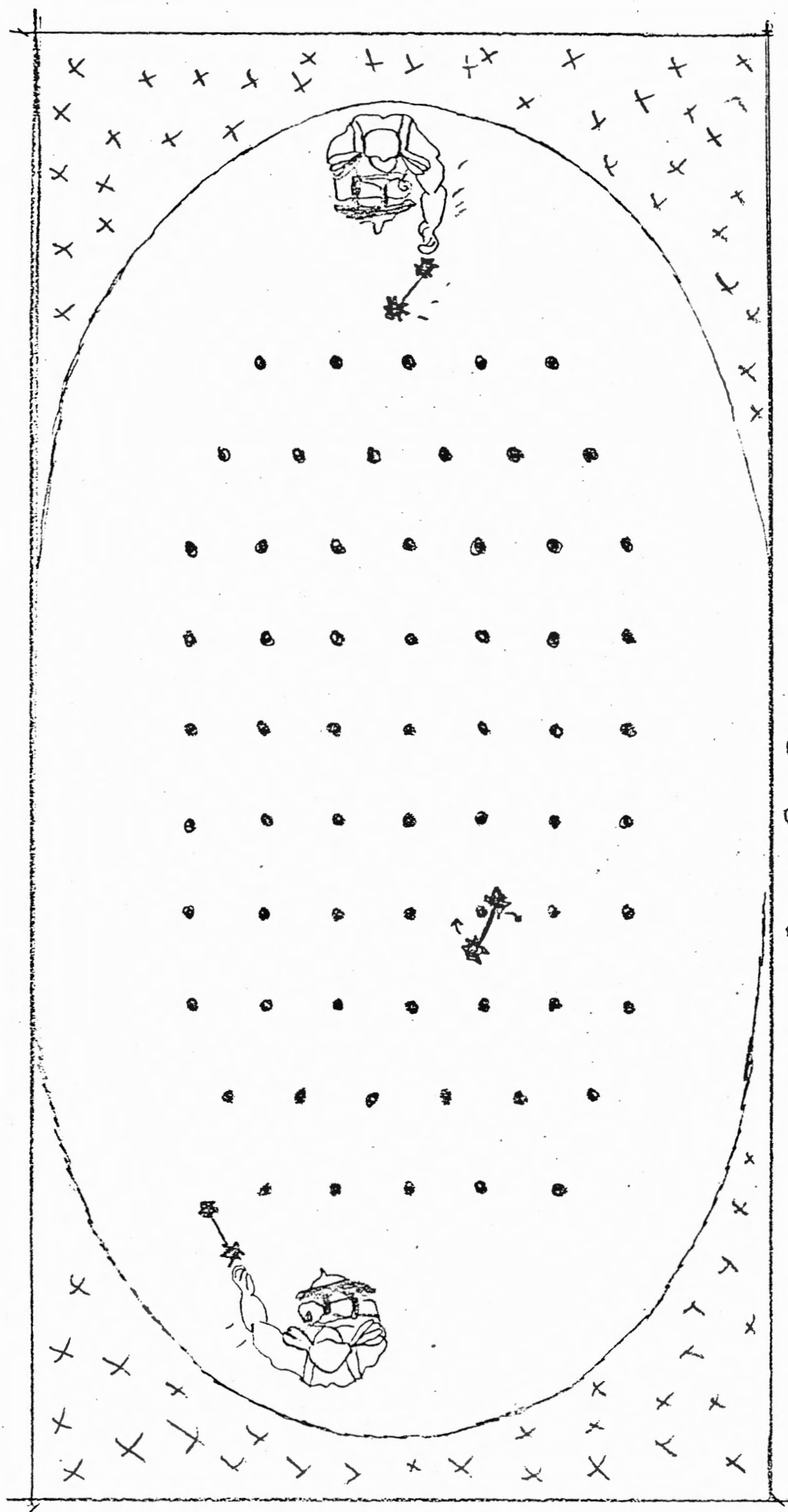




ARROW BATTLE



BATTLE
TOP



BOLA BATTLE

Game Title: Everest

Perspective: Side view like Donkey Kong

Controls: 1 Joystick and 1 Button

Monitor: Vertical Rasterscan

Characters: 1 little man 16h x 8w
Abominable Snowman
Snow balls
Avalanche

Objective: Climb Mount Everest.

Game Play: Player moves the little man about with the joystick.
He makes the little man jump over snowballs with the jump button. He tries to make the little man reach the top of the mountain.

The playfield should look like a mountain.
It may or may not scroll. This is left as an exercise to the developer.
There should be more then one mountain.

The player has lives. If a snowball or Yeti gets him he losses a life. The game is over when all the lives are used up.

Points are awarded when a snowball is jumped over or a rope is climbed or when a letter (which is part of the name of the particular mountain) is reached.

The little man runs around and climbs ropes and jumps over things. Snowballs roll down slopes to bottom of mountain. Yeti claw reaches out of cave and grabs little man.

The controls are just like Donky Kong.

Each wave is a different mountain. Mount Mckinley, Kilaminjaro, Anapurna and finally everest.

Mike Mahar 7381



Snowball



Yeti
Claw



climber

Rope

HAUNTED MANSION: by Ed Logg

Controls: 8 Position joystick - 1 button (Asteroids style) to toggle secret doors, pickup and drop - 2 start buttons.

Monitor: Color Raster rotated 90 deg ala Millipede.

Hardware: 3 bit deep MOC-16w256 playfield stamps, 128 M.O. stamps (single 256 x 4 color RAM-8 banks for MO,8 for playfield.6502 up XICOR EEROM to replace Opt SW'S AND EAROM PLA's to replace standard circuitry Special circuit for lighting (ala the headlights on Monaco GP)

GOAL;

The goal is to have the player's "character" maneuver through the halls to get the treasure and escape with it, out the door he came in.

(4 bit deep circuitry-> 2 2764's for the pictures & 4 16x4 color RAM' or 3 1kx4 color RAM"s)

PLAYERS OFFENSE/DEFENSE:

The player can avoid obstacles and enemies by using his joystick. By using the secret door button, the player can alter the path of the enemies chasing him and allow him to escape using another path. The player can also pick up enchanted swords which will destroy the skeletons chasing him (ala Donkey Kong hammers), or magic wands which will make the player invisible (he appears as an outline - or just a set of eyes) for a short period, or silver crosses which will scare off the vampire bats (Dracula in drag). Magic wands scare off ghosts (they disappear).

PERSPECTIVE;

The player will see the action top down in what we call 3/4 view, similar to Tutankham.

PLAYERS ENEMIES;

Bats - Emerge from a coffin - very fast - cannot penetrate walls - can fly over trap doors etc. - kills player by turning him into a vampire - stunned by squishing walls.

Ghosts - Slow - follow semi-random path - can penetrate walls but do so slowly ala Dig Dug - can fly over trap doors, cannot be killed by squishing walls, kills player by scaring him to death ("Boo" appears, player turns white and keels over)-run away from invisible player.

Skeletons - Slow - follow fixed paths - cannot penetrate walls, falls into trap doors, gets killed by squishing walls, kills player by turning him into a skeleton (player alternates between skeleton and player character) until only a skeleton remains.

Other Possibilities - Snakes - Werewolves - Gouls

PLAYFIELD FEATURES;

e - Player starts at a door which closes behind him. The bats and/or skeletons or ghosts enter. There will be a fixed treasure visible along with several magic items (wands, swords, crosses). There are potentially several hazards present in the maze (see below).

Squishing Walls - One maze will be loaded with squishing walls, which will try to flatten the player (which is what will happen if the player is caught in between). The player must find the pattern of when the walls open/close.

Secret Doors - There will be several secret doors which toggle under players control. This allows the player to side step the skeletons etc. or redirect these creatures away from his intended path.

Trap Doors (sliding doors, doors which block another path etc.)
There may be one or more trap doors which open under a fixed pattern. The player must discover this pattern. If the player falls into the trap, he will disappear and shrink away into the distance.

Revolving Doors - There may be walls which rotate in a fixed pattern. These doors will redirect the enemies and in some cases, allow the player to escape. These are similar to secret doors, except without player control.

Lantern - There may be one or more Mansions (at higher levels)) which are completely black except for the light coming from a lantern or miners cap. All the ghosts, skeletons, bats, treasures, swords etc. are visible, but the maze etc. obscured. The lantern will light an area close (even thru walls). The light 1 dim out after a while - player must know the maze or follow the walls.

Other Possibilities - Pictures on the walls, where the eyes follow the player.
Doors leading to other rooms, closets (to hide in), stairs leading to the second floor or basement.

Falling light fixtures.

Electrified floors.

Squeaky doors.

Pianos which play by themselves.

Candles which blow out.

Stairs which become a slide.

Carrying treasure slows player down - drop it to regain speed.

SCORING;

The player will be rewarded for the following:

1. Having a skeleton fall into a trap door, get flattened by a wall, destroyed by a sword.
 2. Scaring a bat with the cross.
 3. Scaring away a ghost.
 4. Picking up a cross, wand, or sword.
 5. Getting to the treasure.
 6. Escaping with the treasure.
 7. Escaping with the treasure as fast as possible.
- The player gets a new life at xxxx points.

LEVELS;

There will be several mazes. The player must advance to the next by completing first. When all mazes are completed the player must redo the previous mazes a lantern, or with more enemies, or faster enemies, or more playfield traps or different patterns in the playfield traps etc. The mazes may be staggered as in Donkey Kong, so that the player must complete the first maze two times before the third maze can be attempted.

ARGUMENTS;

1. Easily identifiable theme. The goal may not be so obvious, and must be emphasized (ala Missile Command's "SAVE THE CITIES") by telling the player he must get the treasure, and get out with it.
2. The character can be easily molded into anybody we want.
3. A main objection is that this game is just another Donkey Kong, Kangaroo etc.

This is a first-person game, pole-position style.

This is also possibly done with a special hardware to physically move the player.

Controls imitate those on a motorcycle -- twist-grip throttle, brakes, and maybe a hyper-speed button for the right thumb.

This uses a horizontal raster monitor.

The player sees the front of his motorcycle in the screen foreground. Several other riders may appear on the road as hazards. The road itself is about 1/4 the screen width in the foreground. Several planets, asteroids, comets, etc. can appear, some filling the screen as the rider gets close.

The objective is to complete the course as fast as possible. He is riding on a continuous-loop track that can be easily learned so that the player can anticipate corners, hills, jumps, etc.

The playfield will scroll and appear 3-D, with objects changing apparent size to simulate changing distances. If possible, several tracks will be available to the player at the beginning of the game.

The player has limited lives as well as limited time. Bonus time is awarded after each lap; bonus lives can be given for beating a specified lap time. Lives are not lost for all crashes; some are fatal, others may not be. The roadway goes through space, so if the rider falls off, he dies. He can also slide out of control and go down, which cuts his speed to nothing but isn't fatal unless he falls off the edge.

Scoring is for passing as well as for time elapsed. Bonus could be awarded for taking certain short-cuts of high risk, such as jumps or 360-degree loops.

Other riders are also on the course and are non-hostile hazards; comets and meteors can come by to force evasive maneuvers.

The player has a throttle and brake; he also may have a hyper-speed button that hurls him forward at hyper-speed as long as he holds it down. The faster-than-light sequence from DarkStar or StarTrek accompanies use of the hyper-speed drive, so the player can't see the course until he lets go and slows down.

A typical race would go from the starting line, possibly a desert-race start with many parallel cycles all heading across a field toward the start of the road to the stars. The pack squeezes in to fit on the road which is made of shimmering stardust, not seeming very substantial. The road climbs till near the moon it joins the main course. This point will be passed again on successive laps, but you won't go on the entrance-road again. The course may touch on the moon and weave through lunar hills before it rises again to the sky, passing other planets, the sun, and again touching down on the rings of Jupiter (which are very slippery). The starcourse has rises and falls, a few jumps, maybe a 360-degree overhead loop. When one of the long straight-aways comes, you press the hyper-speed button. The stars become streamers of light, and the planets and course disappear. Quickly you let go of the button, and find the corner racing toward you. You squeeze the brake and lean into the turn... but you can't make it and plunge off the edge, falling

past Mercury and crashing with great gouts of flame into the sun...

78

Sounds should be very sophisticated; speech doesn't seem useful. The color and motions of the planets is very important; they should grow in the sky as the rider approaches.

If is desired to go all-out for a driving simulation, the rider can be placed on a pivoted racing-cycle seat/tank/handlebar combination that is hydraulically controlled to give lean into corners, etc. The lean of the player can be used as feed-back, so that the actual tilt of the machine can be controlled as a combination of player and game effects. Thus the player can lean into a turn, and as well can find the cycle leaning the wrong way if he goes into a corner too fast. This seems to me to be quite feasible, because an axle can be run straight under the rider very close to his chest as he leans forward as on a cafe-racer motorcycle, minimizing his leverage, and simplifying the motion.

```

      (( ))  |-\
      /  \   | |= monitor
      /  \   | -/
      /  \  ==0
===== < <===== axis
      > >
      < <

```

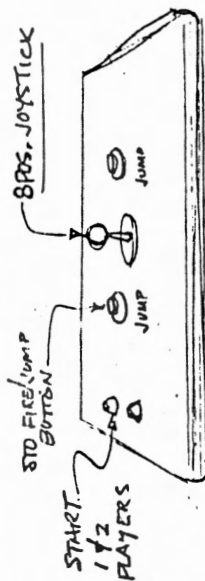
The player actually leans farther forward than this, but the characters are limited. The gas-tank rises to provide a chest-support, the rider's face is low and close to the handlebars, and a short seat-back comes up at the rear so the rider slides back against it.

Pe Lipson 7394

"ATARI OLYMPICS '84"

BY TIM MCCULLOUGH
1/27/83

- CONTESTS, 1ST SCREEN
- HURTTLES - 1ST LEVEL
 - JAVELIN - 2ND LEVEL
 - TEAM ROLLING - 3RD LEVEL
 - SPRINT-100 YDS/RUNNING BROAD JUMP OR HOP-SKIP-JUMP - 4TH LEVEL



HOWE/CONTROLS: RASTER SCAN DISPLAY WITH EMPHASIS ON RED WHITE & BLUE THEME. ONE JUMP BUTTON (L & R) AND AN 8 POS. JOYSTICK.

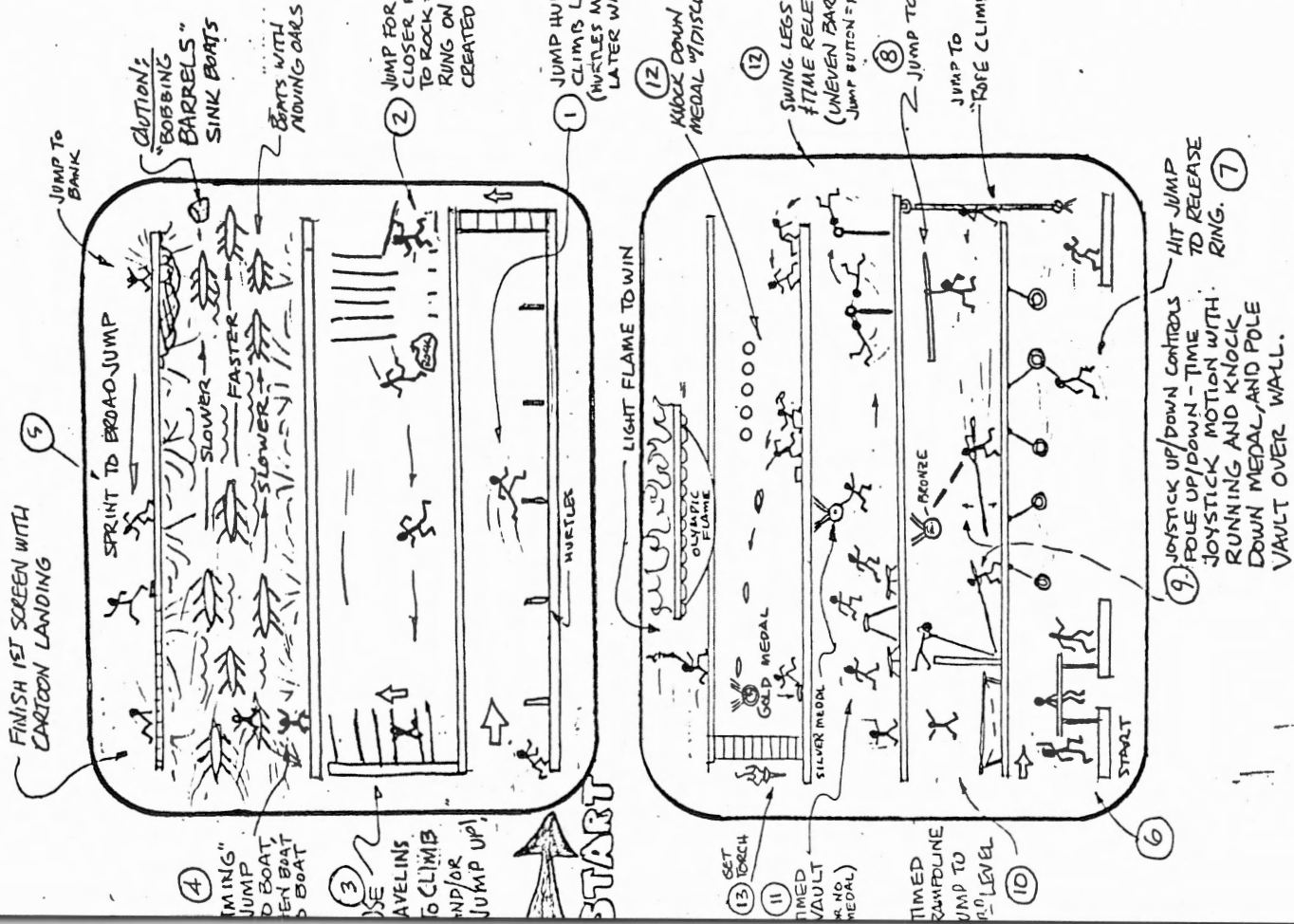
- CONTESTS, 2ND SCREEN
- PARALLEL BARS/RINGS - 1ST LEVEL
 - POLE VAULT TO TRAMPOLINE - 2ND LEVEL
 - VAULTING 7 MINI TRAMPS/UNEVEN BARS - 3RD LEVEL
 - DISCUS - CLIMB STAIRS WITH TORCH - 4TH LEVEL
 - LIGHT "OLYMPIC FLAME" - 5TH LEVEL

OBJECT: MANEUVER OBSTACLES AT MAX. SPEED FOR BONUS TIME AND POINTS. IF FLAME IS LIT, CARTOON SEQUENCE REWARDS OLYMPIC CHAMPION.

POINTS:

- TIME BONUS FOR FAST COMPLETION (EA. CONTEST PLUS OVERALL)
- HURTTLES CLEARED
- MIN. JAVELINS USED/MIN. BOAT JUMPS
- DISTANCE OF BROAD JUMP
- BRONZE MEDAL
- MIN. JUMPS ON TRAMPOLINE
- SILVER MEDAL
- MIN. SWINGS ON UNEVEN BARS
- MIN. NO. OF DISCUS THROWS
- GOLD MEDAL
- TORCH & FLAME

TIM MCCULLOUGH
X-1430 1/27/83



PNEUMO;

Astro Fighter is seperated from his squadron and must fly his ship through the "SEVEN PHASES OF THE UNIVERSE" in order to return to his home base. As he enters phase one he is attacked by the "TELERITES". Their ships, although fast, have no force shields and thereby are easily destroyed. Their Proton Guns penetrate your Force Shield, but can drain your Force Shield, and you have a long way to go. By either eluding them or destroying them, you race for ther first balck hole, "THE SEVEN PORTALS TO HOME".

As he enters one of the seven black holes, he then loses control of the ship which cannot function in this environment, and he is at the mercy of the gravitational forces. Here he views and hears sounds and sights never before recorded. His ship is tossed in the void along with other celestial bodies sucked into it. finally the sounds stop and you find yourself in the

ECOND PHASE OF THE UNIVERSE". You are brought back to reality by a warning buzzer which indicates imminent danger.

You look out the window and see a huge Astroid Shower approaching. You must blast your way through this maze of rocks, and since your Force Shield is low, you try desperately to avoid them. By expert manuevering you manage to slip by the Asteroid Shower, and ahead you see "THE SIX PORTALS TO HOME".

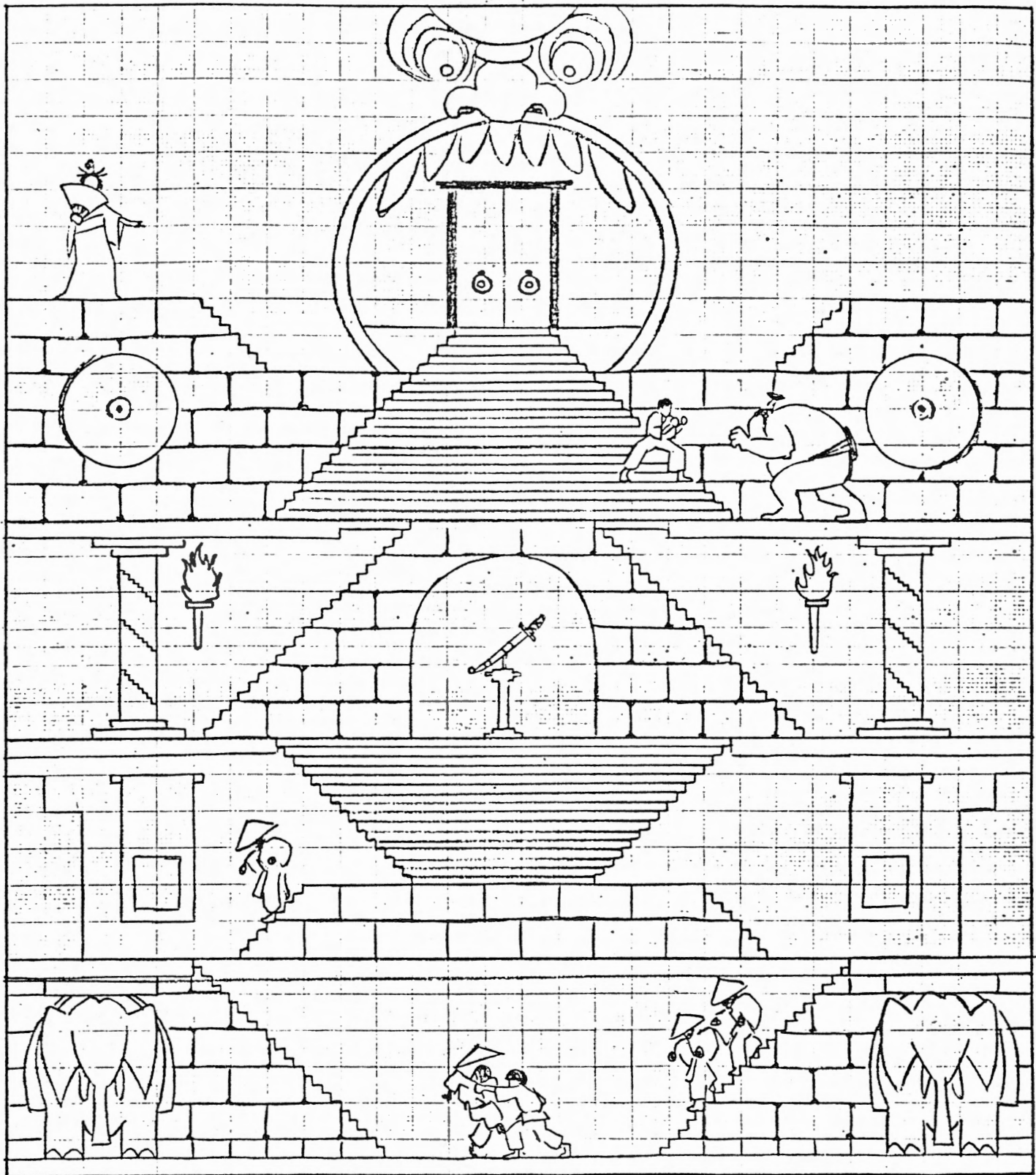
You aim your ship for one of them and speed ahead. The gravitational pull takes control of your ship and you enter the second portal. Your ship is tossed back and forth and your'e sights are different from the previous trip.

As you enter the third phase of the Universe you view a new Galaxy which has the "CORRIDORS OF DEATH". There are ten planets with five on each side and parallel each other, forming a corridor. When alerted, they activate their Laser Beam

across the void making passage almost impossible. Since your fuel supply is low
I cannot go around them, so you must enter "THE CORRIDORS OF DEATH". Only
by skillfully flying your craft, you are able to fly through the Corridor of
Death, and enter the "FIVE PORTALS TO HOME".

In the fourth phase is the home of the "HENGINITES". The MOST FEARED FIGHTERS IN
THE GALAXY. Not only are their ships powerful and fast, but they possess the
ability to disappear for a limited time. So with your Force Shield on full; you
enter into battle watching carefully your Radar Screen, and firing precisely at
the co-ordinates or the last burst of gunfire. These co-ordinates are given by
"AT-C2" your verbal computer who calls out these co-ordinates and pending
dangers.





SAMURAI

By David Permen

2-11-83

サンリツ電気株式会社

David Pettigrew

February 11, 1983

SAMURAI

"Battle forces of evil and gain the qualities needed to become a true Samurai."

"Samurai" is a third person game using raster graphics and a vertical mount. "Samurai" uses an eight position joystick and two "defense" buttons. "Samurai" uses multiple playfield's with random wraparounds.

CHARACTERS: Young apprentice Samurai (player); the evil Dark Lord and his henchmen: Palace Guards, Archers, Assassins, Sumo Wrestlers and Geisha Girls (see model sheet).

PLAYFIELDS: Exterior and interiors of Dark Lords palace.

PLAYER: Player gets 4 lives. Player must beat opponent to the "punch" or die. Player dies by falling into traps; or hit by falling, rolling or airborne objects, which opponents trigger. Game ends when player uses all 4 lives or has earned all seven qualities to become a Samurai.

SCORING: Player has two main goals per playfield. 1) Player obtains weapon located on each playfield to aid him in battling that waves opponent. Each weapon directly relates to the seven qualities needed to become Samurai. Example: sword=power. 2) To continue to next wave, player must enter doors located on each playfield. Each waves opponents do their best to prevent this. Bonus points are awarded for these goals. Points are scored for beating opponents to the "punch". Bonus life for X number of points scored. Bonus points for defeating opponents that require special strategy. Example: Sumo can only be beaten for limited time once weapon is obtained.

WAVE	QUALITY	WEAPON	OPPONENT
1	Courage	Hands and feet	Exterior Palace Guards
2	Power	Sword	Interior Palace Guards
3	Skill	Unknown	Ninja (Assasins)
4	Virtue	Spirit Mask	Archers
5	Wisdom	Unknown	Sumo Wrestlers
6	Truth	Unknown	Geisha Girls
7	Humility	Unknown	Evil Lord

SOUND: This is very important to game play, utilizing the screams and shouts associated with the martial arts. Japanese music to establish mood is also a must.

OTHER IDEAS: Design the game cabinet with oriental motifs. Have a "Spiritual" teacher between waves that gives a brief lesson on "quality" used in the next wave,

Inter Office Memo



Coin Operated Games Division

To: Pajaro Dunes Brain Storm Troopers

From: Dave Wiebenson X7318

Subject: Game Proposal

Date: 10 February 83

MONORAIL

Display: Color raster monitor, horizontally mounted. The view is simulated first person as in Pole Position. The player controls a monorail train that is always displayed at the bottom of the screen. The train appears to move forward on a shiny chrome tubular pipe (the RAIL) that extends off into the distance. The diameter of the rail is twice the width of the train.

About 1000 feet of rail is visible, more if the rail is curved ahead. As often as every 200 feet of rail there is a square steel girder sticking out of the surface curving and twisting candy cane style up, out, and down under the rail. Within 100 feet of every third one of these obstacles there is a passenger, a small human figure, standing on the rail.

The background changes back and forth between sky blue and pastel pink at a rate corresponding to the speed of the train.

The vanishing point of the rail is 4/5 of the way up the screen. The top of the screen has the player's score on the left, the high score in the middle, and on the right the train speed in feet per second.

Around the edge of the monitor is a standard size bezel made of highly reflective material.

Control: The control panel has only a two position joystick, left and right. The handgrip of the joystick is designed to be squeezed to activate a linear pot or sensor.

Left and right control train movement side to side on the rail, letter advance for initials on the high score table, and option select in self test. The handgrip controls train forward speed, game start, enter initial, and set option.

Objective: Pick up passengers for points while avoiding obstacles. High speed is necessary to outrun the train munchers and to beat other trains to rail crossings. A secondary objective, which is operator selected and controled, is to find a secret word or code that is scattered around the miles of rail.

Points: Each obstacle avoided is worth 100 points. Passengers are worth an amount of points equal to the speed of the train at the momment they are picked up. Top speed of the train is 1100 feet per second, so a passenger is 1100 points maximum.

A rail loop is the equivalent of a wave. Completing a loop is worth 1000, 5000, or 10,000 points depending upon the loop difficulty.

Lives: The player starts with one, two, or three train cars. The train can have no more than 4 cars at any time. Achieving certain selected point levels while having less than four cars causes a bonus car to be placed at a standstill on the rail ahead of the train. The player must collide very directly with the bonus car to add it to his train.

Hitting an obstacle, girder or windmill, destroys only the lead car of the train. If the player moves his train too slowly, the tail car is eaten by a train muncher.

When the player has lost all the cars in his train the game is over.

Details: THE RAIL begins going straight forward for about 1000 feet and then divides into two rails, one curving off to the left and one to the right. Each branch goes for 5000 feet before dividing again. The rail divides and goes 5000 feet six times to complete THE LOOP. The sixth length of 5000 feet automatically turns back into the first 1000 foot stretch. Because the rail splits six times every loop, there are 64 different paths for the train to take.

There are 4 exceptions to the rail division in the 64 paths. If the player goes, from the start, right, left, left or left, right, right the rail splits into 3 at the next division. The same thing if he goes right, right, right, left or left, left, left, right. (See loop map)

The last turn-off before a triple split leads to THE CHUTE. The rail seems to stop ahead, but instead it plunges downward. The hill is 7000 feet long. The rail to the top of the hill from the turn-off is 2000 feet, and the bottom of the hill to the next split is 1000 feet. Since the chutes are 10,000 feet long there are 5 rail divisions instead of 6 on those loops.

The only rail that the player cannot travel on starts to appear after a selected number of loops. It shows up at random right after a rail split, and runs parallel to the player's rail on the right or left. Another train is on it moving in the same direction as the player. Just before the next rail division this other rail turns and crosses the player's rail. There is a WINDMILL obstacle at the intersection that is motionless until the other train crosses the player's rail. The windmill has 3 blades with 90° of open area between the 30° blades. Its plane is perpendicular to the player's line of travel. The windmill turns around the rail at two revolutions per second if the other train crosses the intersection first.

Except for the chutes, between divisions the rail turns two or more times to add to the difficulty of avoiding obstacles. The chutes are straight. To intensify the feeling of speed, there is a 3 foot ling break in the rail every 100 feet. These breaks look like expansion joints, and are colored black.

The rail is colored grey, white, and black to simulate a chrome surface. The expansion joints help to show the tubular shape of the rail. The obstacles are grey, blue, and black to look like steel.

THE TRAIN is made up of one to four cars. Each car is identical to the next and is drawn so it appears to be heading directly away from the player. With this view the actual picture of each car is wide and short.

The second car partially obscures the lead car and so on to the last car. The last car in the train is always positioned close to the bottom of the monitor display, but there is still enough space to the bottom of the display to show one more car. This space is used by the train muncher. With all 4 cars the train graphics extends 1/3 of the way up the middle of the display.

The last car, visually closest to the player, graphics are 1/4 of the width of the display. The rail graphics extend along more than 1/2 of the bottom edge of the display.

The train can move from side to side on the visible 180° of rail surface, but since the train width covers about 60° the train can only really move 120°. The rate of movement is a constant 240° per second.

At rail divisions the centerline of the train determines which branch the train goes on. The 60° of movement area on each side is translated to 120° of position on the branches. At triple splits each 40° is translated by expansion to the 120° on each branch. As an example: a train positioned 10° left of center before a split into 2 rails will be put 40° right of center on the left branch.

A train car looks like a futuristic sports car with a molded body extending to two points in the front on each side. The front is otherwise flat but recessed from the points. The top has an opaque bubble cover, which is rectangular at its base. There are no wheels because the suspension is magnetic. The rear is a wide hexagonal shape with two large triangular jet exhaust ports. The underside of the car is arced to the radius of the rail.

The car body is yellow, the bubble top reflects the color of the background, and the tail is black around the jet exhausts. The exhaust ports are mostly blue and green with some white. As the train accelerates there is more and more white in the ports, and the area of the exhaust expands a little while flecks of blue and green move around in the white.

THE PASSENGERS must be picked up between the points on the lead car. The width of the human figure is such that 3 of them can fit side by side between the points. If the passenger is hit by either the left or right car point one of two operator selected things will happen. In PG mode the train muncher moves up behind the train. In R mode large splotches of deep red obscure the player's view for 3 seconds and gradually diminish in size and dissappear. Passengers are colored mostly red for easy identification.

THE TRAIN MUNCHER is the same size as a train car. In the front it has 6 jagged points, three on each side with a V indentation in the middle. The V opens and closes moving the points back and forth. The sides are smooth, and the tail is rectangular with two rectangular jet exhausts. There are two bubble tops, both round, one on the left and one on the right. When the muncher gets close to the train the two bubble tops extend into two long horns that latch onto the last train car and pull it back off the screen.

It is preferred that the player lose cars by colliding with obstacles, so the primary job of the muncher is to scare the player into accelerating and doing just that.

The body of the train muncher is red. Also red is the body color of THE RACING TRAIN that tries to beat the player's train to a windmill intersection. The racing train otherwise looks just like the player's train.

The racing train starts out traveling the same speed as the player and accelerates at a constant rate of 50 to 190 feet per second, depending on the game play level. The player's train accelerates at 200 feet per second, so it is always possible to beat the racing train to a windmill. Top speed for both trains is 1100 feet per second, the speed of sound.

At the intersection, the player must avoid the windmill blades, which are stationary unless the other train crosses first. The racing train appears only after a selected number of loops and continues to appear randomly as the ultimate game antagonist. If the player tries to beat it to the windmill, the girder obstacles are dangerous due to the high speed, and if the player slows down to avoid obstacles, he must time his arrival at the now moving windmill and additionally risk the horns of the train muncher.

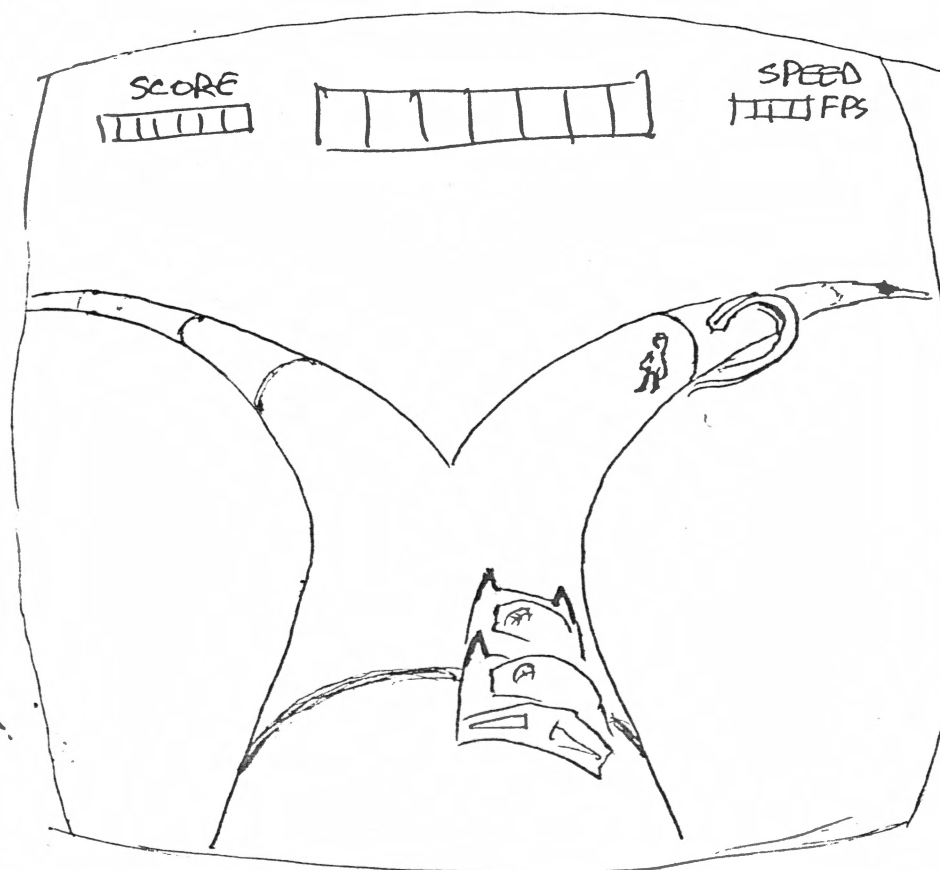
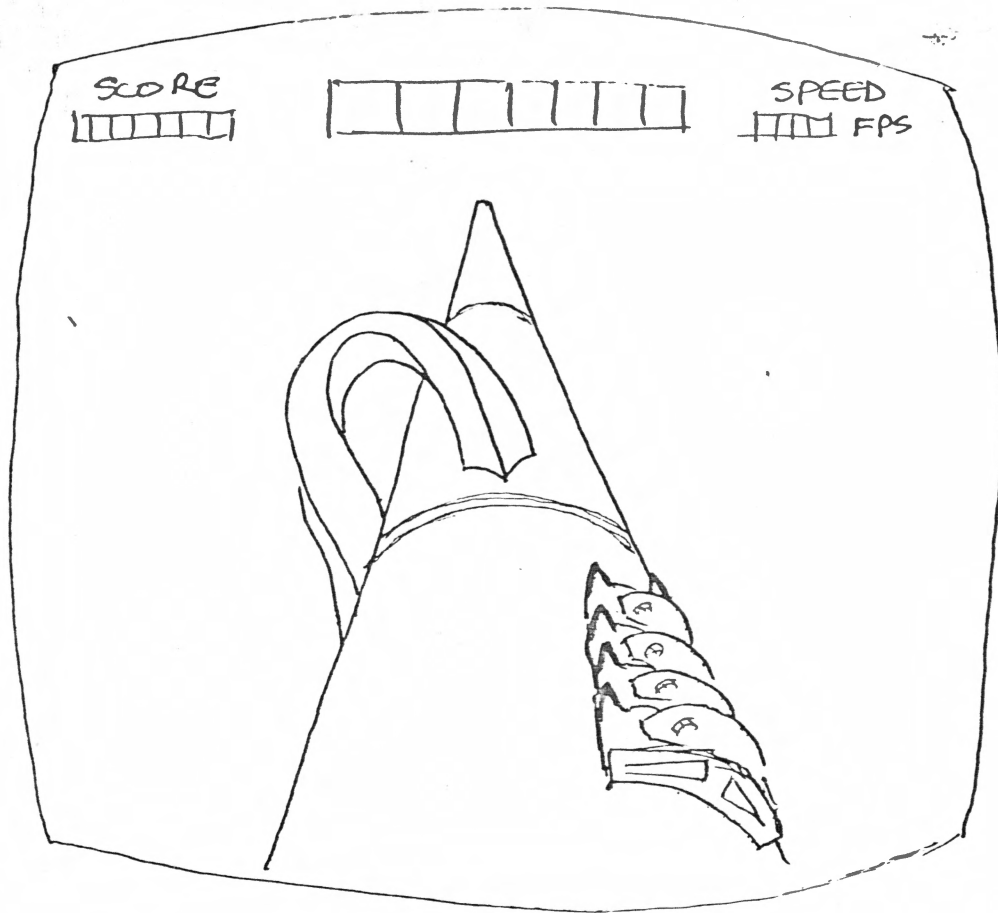
The racing train never appears next to a chute. When the player's train enters a chute, the player loses his speed control. All during the 7000 foot hill the train accelerates at 200 feet per second until top speed is reached. The player must react quickly to avoid obstacles. At the bottom of the hill the game returns full control to the player.

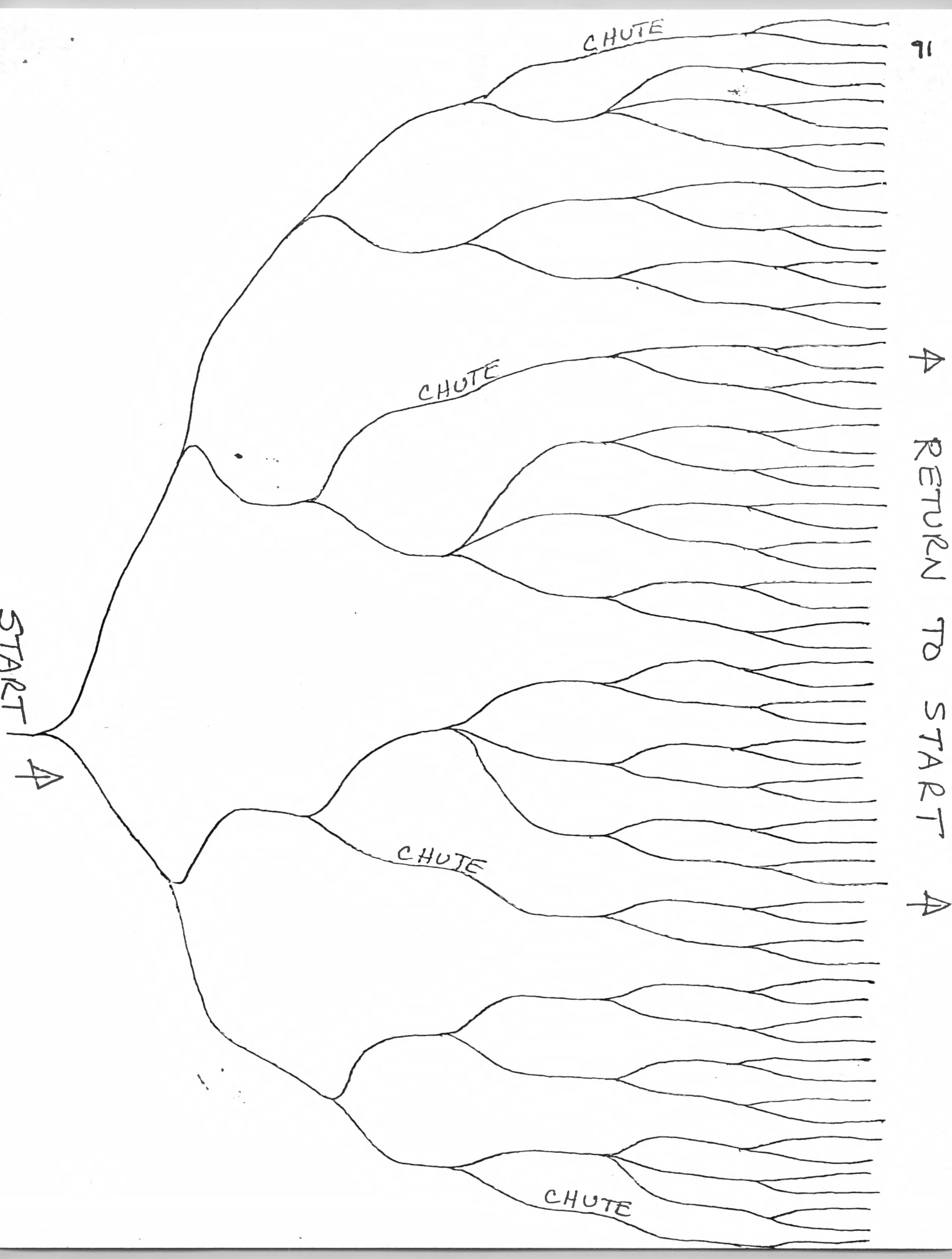
The operator may select a CONTEST OPTION, which puts the four letters of a selected word or code on four different obstacles in the last sections of the 64 different loops. The letters can be read from the steel girder surface facing the player while approaching the obstacle. Discovering the word or code wins a few tokens at the arcade, or a prize.

Audio: The sound of the player's train is a low hum increasing in volume and pitch as the train gathers speed. Passing an obstacle makes a woosh sound. The train muncher sounds harsh and grating. The racing train sounds a high pitched horn while on screen. If the player accelerates to top speed, the speed of sound, there is a loud crack and then all audio is turned off while the player holds his speed above 1080. Below that speed the audio smoothly and quickly comes back to full volume.

Attract: The attract mode has only a straight rail. There is a train with the game start number of cars traveling at 200 feet per second. The joystick left, right works in attract but not the accelerator handgrip, and there is no audio. Every 200 feet is a square steel girder similar to the obstacles but just going across over and above the rail and train, and extending down and under the rail on both sides. On the surface of each girder is one of ten high scores with initials. After passing under all ten high scores the train continues on the straight rail and the high score girders repeat. That is all; the attract mode does not show a simulation of game play. "GAME OVER" and credits are superimposed over the display.

Notes: This game may be suited to videodisc graphics because the player only controls where he is on the rail and how fast the rail passes underneath. Otherwise with conventional display hardware, this could be significantly less expensive than Pole Position with similar player appeal. The speed is exciting and the hand control is powerful yet simple.





DEMOLITION DERBY

Object of Game:

To be the last vehicle on track. To operate within time sequence and gaining Bonus points and to get time Bonus or extra gas (time), thus gaining access to the next game level and more difficult track.

Game Play:

At the first level, player tries to drive his vehicle around the track and demolish other cars, all the while trying to stay intact. Game cars are out of the race after one hit. The player's car can sustain up to five impacts, losing one segment of car each time contact with another car is made. Points are awarded each time the player's car passes the start/finish line or hits another car on the track. Bonus points are awarded for using the jump ramp at the interesection, for passing or for crashing into cars. Adversary cars are larger Bonus for crashing or disabling. Bonus fuel/time awarded for completion of the first level of the race with the car still running.

At the completion of level one (figure 8 track), before expiration of time and car still running, the player stops at finish line to pick up the "track princess" for a parade lap. The driver must not crash with the princess in the car or he will lose a life. After parade lap, machine changes to level two, car fuels up (time) collects bonus and begins to race again, racing for track record.

At the end of the parade lap the track changes and a new track appears. With each higher level of game play, the track will change, speed will increase. Again, the point of the game is to race against the clock, collect points and still keep the car running.

At the second level, the play field changes to a cloverleaf and picks up speed again racing for points and time while trying to keep intact. Racing against the clock.

A third level is possible, but not necessary.

Playfield:

The track is a multiple, scrolling wrap-around, displaying only a portion of the playfield/track at a time.

Level one: Figure 8 oval track. The track is broken down into three lanes, with each lane having a problem area.

Lane one: Has a jump ramp at the intersection used for by passing at intersection. Beware at all times approaching intersections as cars are criss crossing in front of oncoming traffic. Collision may occur. The driver may also access different lanes when there is no traffic occupying that lane.

Lane two: Has clear driving at the interesection, however, it has a bumpy section in the curves which can slow you down.

Lane three: Has an underpass at the intersection where vision is impaired; hidden traffic may share lane three, causing a collision or impact.

The entire perimeter of the track is surrounded by old tires which, when bumped, slow the player's car down and allow the passed drone cars or adversaries to catch up, possible resulting in a collision.

Player Perspective: 1st person (modified)

Controls:

Steering wheel for directional motion and an acceleration device for increasing or decreasing the speed of the player's car and thus the scrolling motion of the background.

Monitor:

A horizontally positioned CRT with raster configuration would be used.

Appearance of Game:

Operator of the game is main player. The total number of cars, including the player's car, is 10. Of these 10, driver is one, two cars are adversaries and would be immediately identifiable by coloring and by random, erratic behavior on track. The other seven cars are drones, freewheeling interference vehicles.

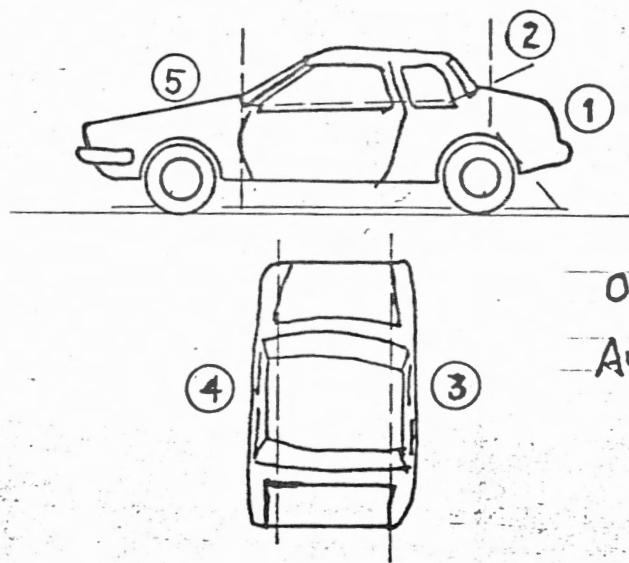
Demolition Derby

Page 3

Conclusion

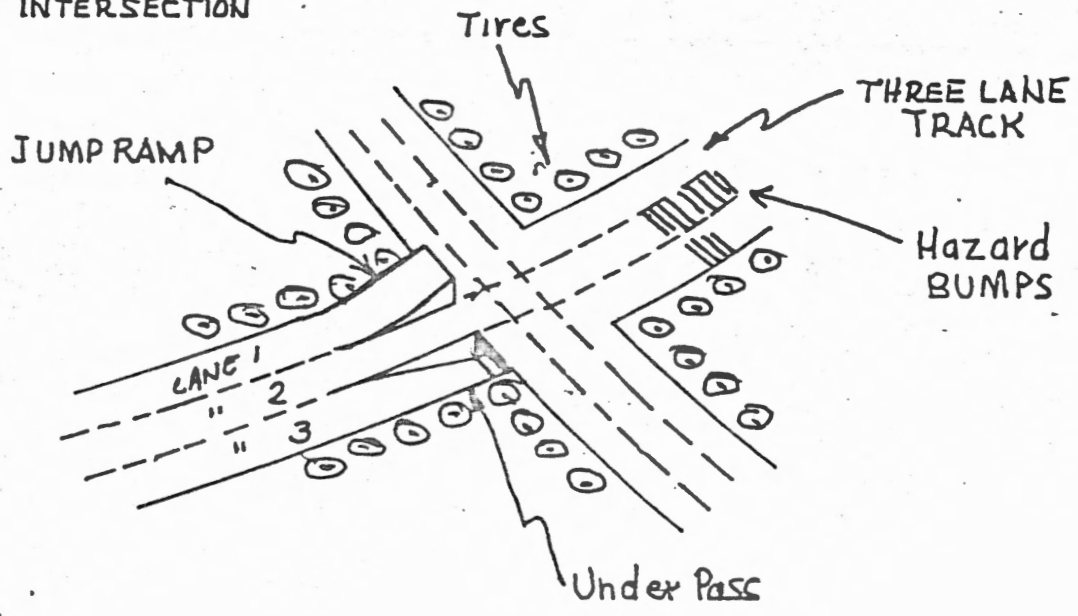
It is easy to reference successful examples of games that lean towards simpler play, easy to understand instructions and more entertainment. For example, we have Pac-Man, Donkey Kong, Kangaroo, Burgertime, and a host of sequels. We find in our own licensed game such as Pole Position and Dig Dug and in many more which are currently under consideration for future licensing, the designers are aiming more and more towards simpler games to increase playability. If, in fact, we succeed in giving more entertainment with less confusion, I believe that we are accomplishing our ultimate goal: to give wholesome family-oriented entertainment for a very small price. -

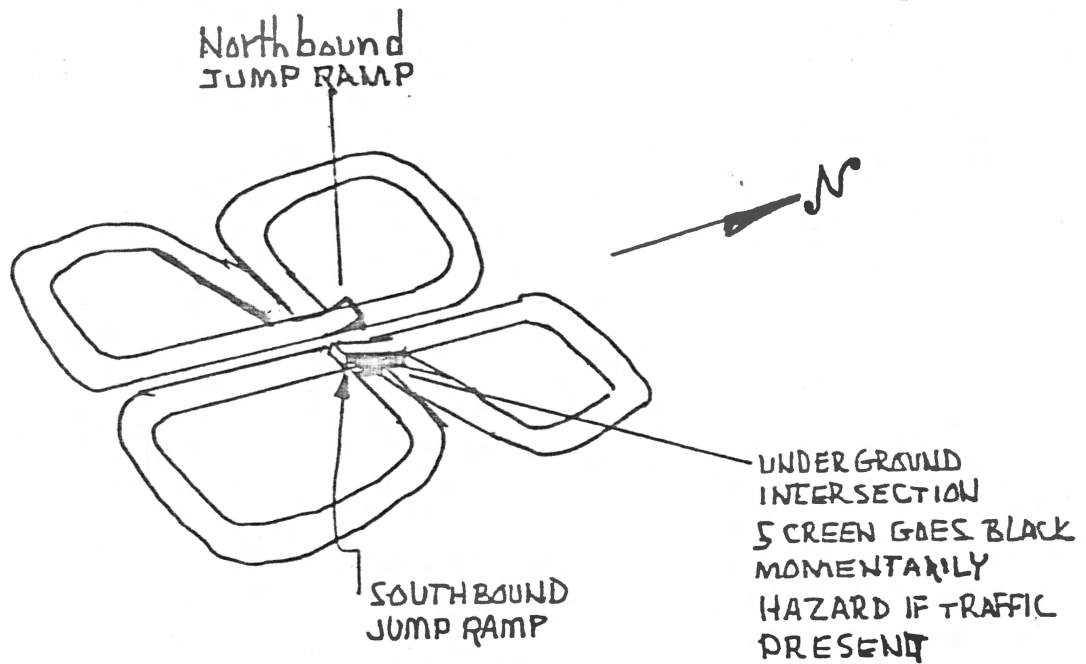
It has become obvious by attending arcades and street locations that the simpler and more rewarding a game is structured, the more play it will receive. The more entertainment it gives, the more play it gets. We are involved in the entertainment business, and the more we are able to succeed in making the consumers happy, the more they will be willing to spend. Thus, we sell machines, the operators buy our machines and eventually the consumers spend and support our business. This is the very reason for our being.



Operators Break
Away Car

Level ONE
FIGURE EIGHT
INTERSECTION



LEVEL TWO

A MAGICAL AMAZING ADVENTURE

The true king is bewitched by an evil magician into becoming a fish. The evil magician then takes the true king's throne.

As a fish the king must find food and avoid predators. He also sees things that people lost or dropped into the water which he can pick up by touching.

If he survives as a fish he will become a mouse inside the castle. He learns the secret of the maze protecting the throne room. He also finds armour which he can pick up by touching. There is a cat!

If he survives as a mouse he regains his true form inside the castle, and armed with his knowledge of the maze and with sword in hand he seeks out the villain and destroys him.

FISH:

Third person side view, player sees water and bottom of lake (could be moat of castle). Player uses 8 position joystick to swim, find food, and avoid predators. Player is a small fish in a big lake. Player must find food in order to survive. Predators are large fish and frogs. Player must find a key to move to next wave. animated sequence takes the fish to the edge of the lake, where he is surrounded by flashing light. He emerges within the castle as a mouse.

MORE ON FISH:

Food for fish can be little specks of flashing color or smaller fish. Different foods have different points and time between bites:
Specks = 100 pts Small fish = 500 pts

Player's fish changes color toward red from green, when he needs to eat. Eating fish allows player to explore lake or moat to find the key to the chest in the castle. Fish are harder to catch and eat. Each kind of food has its own sound when eaten. Fish's mouth is always opening and closing, so to eat, all player has to do is touch fish's mouth to food. Fish must find key to move into mouse wave. After a few seconds, flash key, small trumpet fanfare when player picks up key.

MOUSE;

Mouse appears inside castle by the drawbridge. In order to get mouse inside castle whole screen must be flashed or faded in and out. Fish starts to flash, screen is blanked, then new playfield (castle) appears. Flashing stops and mouse appears. Mouse doesn't have to eat, but must avoid cat. Mouse must also find a sword, a shield and a helmet before he can change into the true king. Should be a short trumpet fanfare whenever player picks up an object. Objects are scattered randomly in castle. Castle is described in King wave (see pictures).

TRUE KING:

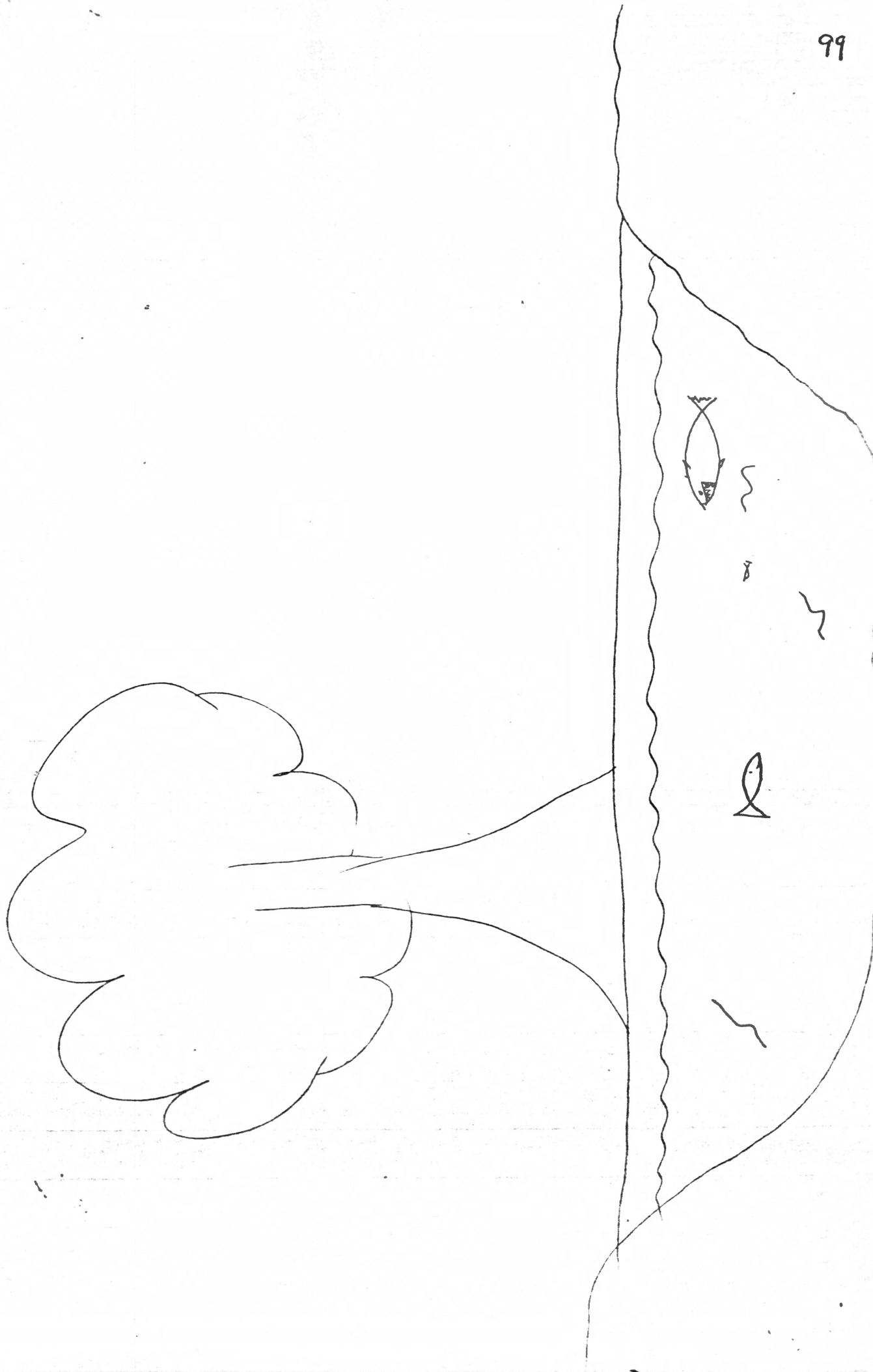
person side view, 8 position joystick with action button. If player survives mouse wave he becomes king in castle. He is armed with objects he recovered when he was a mouse.

Inside castle is a hallway with three open doors (see pictures). One door leads directly to throne room and the other two lead indirectly to it.

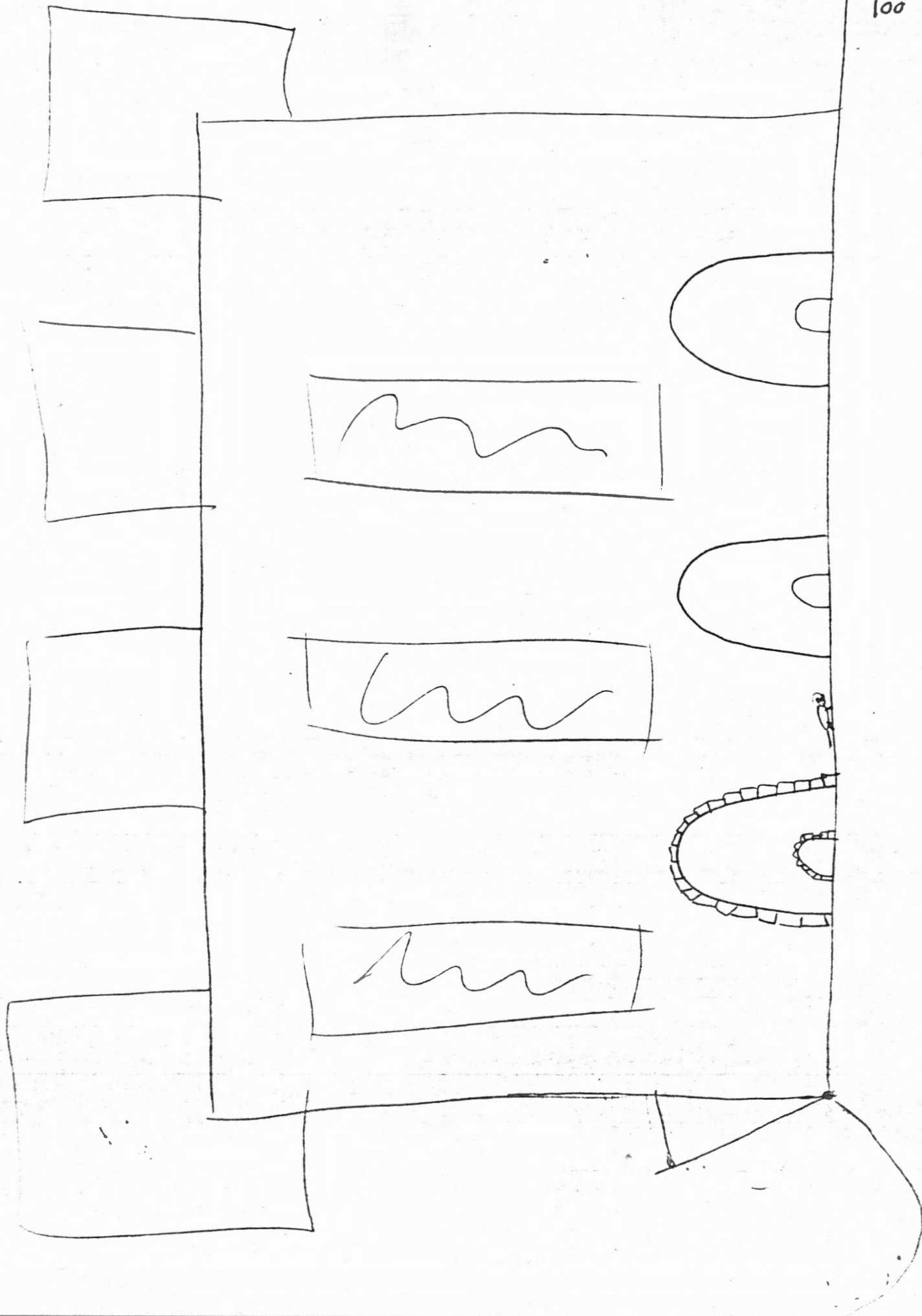
Player can walk past doors or through them by walking toward wall. Once through zoom room to fill screen. Player will encounter guards and fight them. Fighting will be controlled by action button and joystick ala warriors. When action button is pressed only players sword will move.

MORE ON TRUE KING:

Mouse will start to flash after he picks up last object and will reappear as the true king, where mouse was standing. The objects the player picked up as a fish and as a mouse are displayed at the top of the screen, and are used when the king appears to equip him. So true king appears ready for battle. (Key will be used later). Fight sequence starts when player enters a room with a guard in it. Player will control his sword with joystick and action button. Guard will die when any part of him, but his sword, is hit. He will then disappear in a puff of smoke (magic). The evil magician takes three hits, so does the true king. After true king wins, he enters the throne room. If he is not there and the key appears in his hand. He uses it to open a chest. Inside is a crown, which he puts on. There is a full trumpet fanfare. All this may be animated.

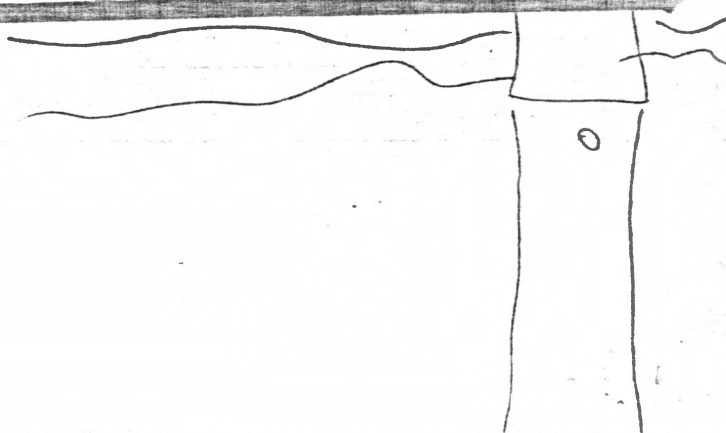
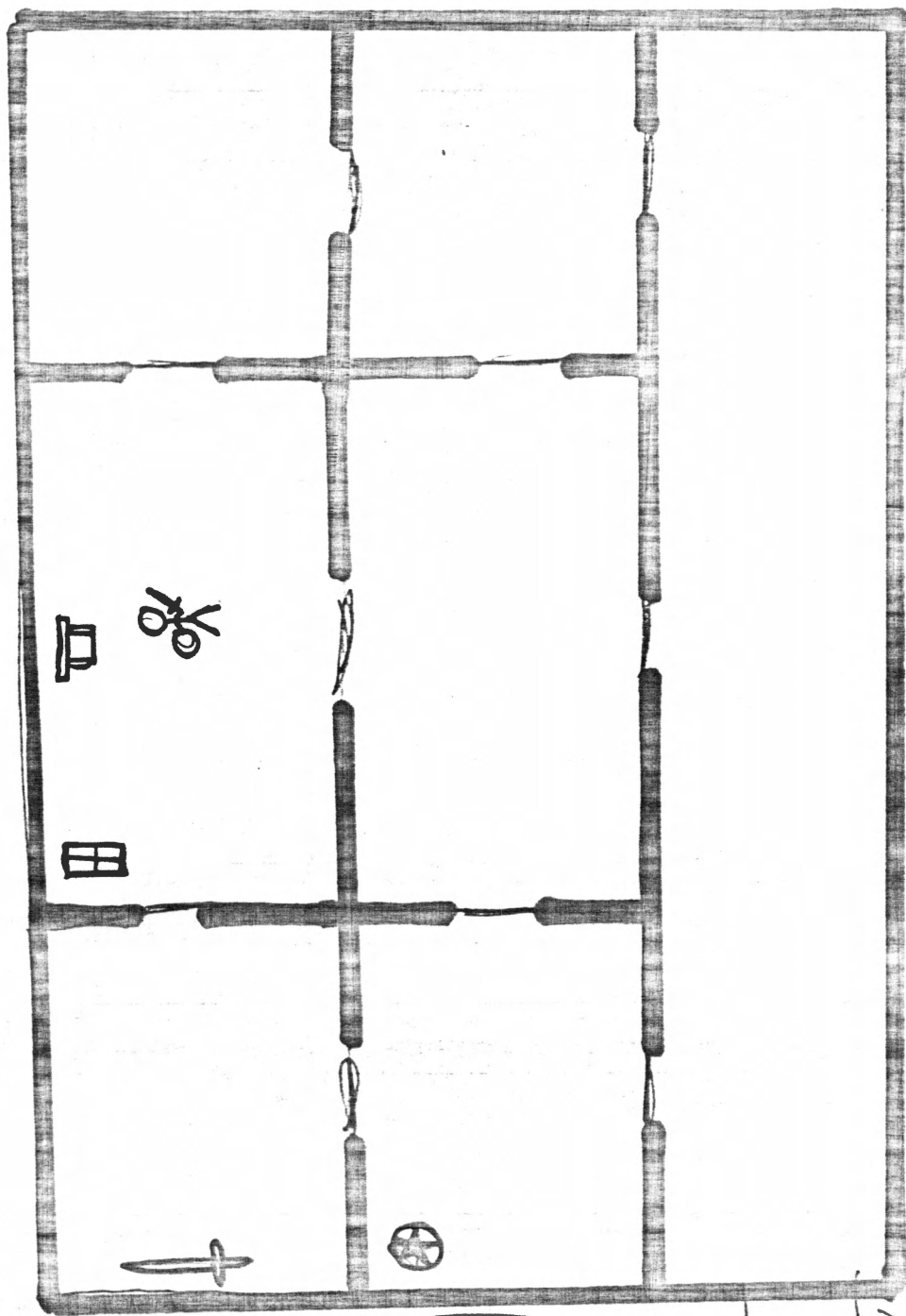


INTERIOR
OF CASTLE



TOP V OF CASTLE

TOP VIEW OF CASTLE



CHEAP HOTEL by Barry A. Whitebook.

Have you ever spent the night in a cheap hotel? Well, it's no laughing matter. You are the Caretaker of the multi-story "Decrepit Arms", and it is your job to clean out the invaders which infest the rooms and hallways, without disturbing the sleeping guests.

Perspective

Cut away profile view of a multi-story brownstone hotel; with stairs, fire escape ladders, and ropes to climb to higher levels. The hallways of each floor are infested with a different pest: cockroaches which spread from floor to floor; spiders on the floors and ceilings; hopping fleas bouncing to and fro; mosquitos buzzing at the open windows which look out on to the fire escape ladders, which sport intermittent snakes patrolling their rungs. Once inside a hotel room, perspective shifts to top view, as player tries to clear out a suite 'Pac Man' style.

Object of the Game

First, you have to go down to the basement and grab a broom or a hammer, or a fly swatter while avoiding the mice who live down there. Next, you have to grab the key to a room from the rack in the foyer, and make your way up the hallways the door which is the same color as your key. You use the key to unlock the door and enter the suite, where a guest is sleeping. The room is infested with cockroaches, which multiply whenever one roach touches another. Now you have to "stomp" out all the roaches without letting any out of the open door. Bonus points are awarded if you keep roaches away from sleeping guest who may awake and let you have it, if you're not careful.

Controls

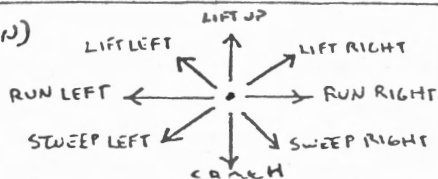
8 Position Joystick, "Jump" Button, "Stomp" Button.

Player loses a turn when he touches any invader, falls down one flight of stairs or rungs of ladder, or is clobbered by an irate guest who he has disturbed. The roaches in the hallways are originally on the floor, where they can be "stomped", but eventually start to climb the walls and ceilings, where they must be swept, swatted, or hammered away. When the player loses 3 lives, the game is over. Bonus life for clearing out all floors. Bonus points for cleaning a room without waking sleeping tenant. Bonus multiplier for doing this twice in a row.

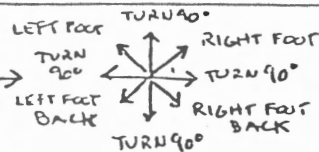
Controls and how they affect the video:

JOYSTICK (8 POSITION)

PROFILE →

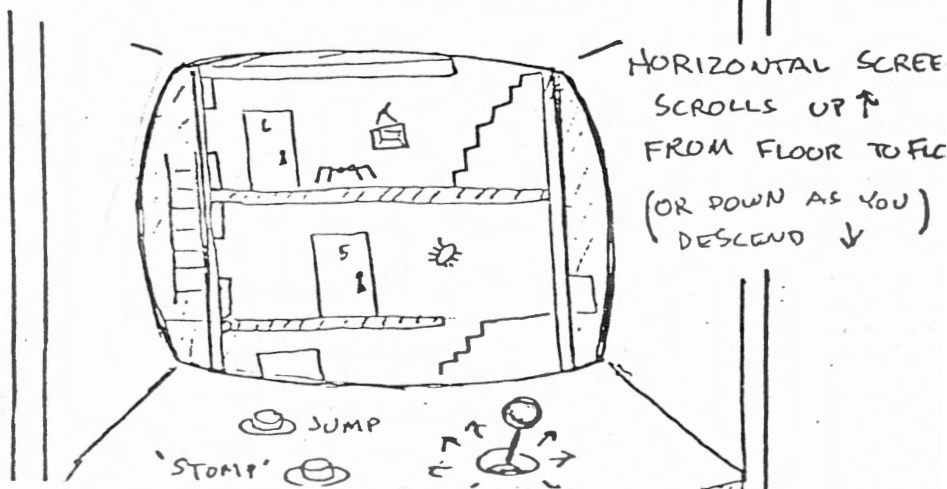


TOP VIEW →



ALSO "JUMP" BUTTON → (TO JUMP OVER VERNIN)
AND "STAMP" BUTTON
TO STOMP ROACHES →

Video Action/or Cabinet or illustrations describing the concept: (Take some time and try to draw what the TV screen looks like or the special cabinet looks like, whatever. Then label the important parts with words and arrows etc.)



Synopsis of game play action:

As you walk into the foyer of the Decrepit Arms, there is a flashing colored key hanging on the wall. When you take the key, the corresponding room door begins to flash so that you know where to head. If you choose, you may first take the time to venture down to the basement where the brooms, flyswatters, and hammers are stored. Watch out for the mice!

Armed with the implement of your choice, you boldly climb the stairs to floor #1. Insects which have made their way on down from higher levels are flooding the hallway. The floor spiders are relatively easy to swat or stomp, but ceiling spiders are over your head and almost out of your reach - unless you jump and swat at the same moment - the ceiling spiders have a disconcerting habit of dropping down on you and then climbing back up their webs to the ceiling.

But you are still fresh and eager, and you eventually clear the hallway to get to the flashing door... which you unlock with your key... unless you dropped it while jumping to avoid the insects and had to run back to the beginning to get another one. You peek into the room and...

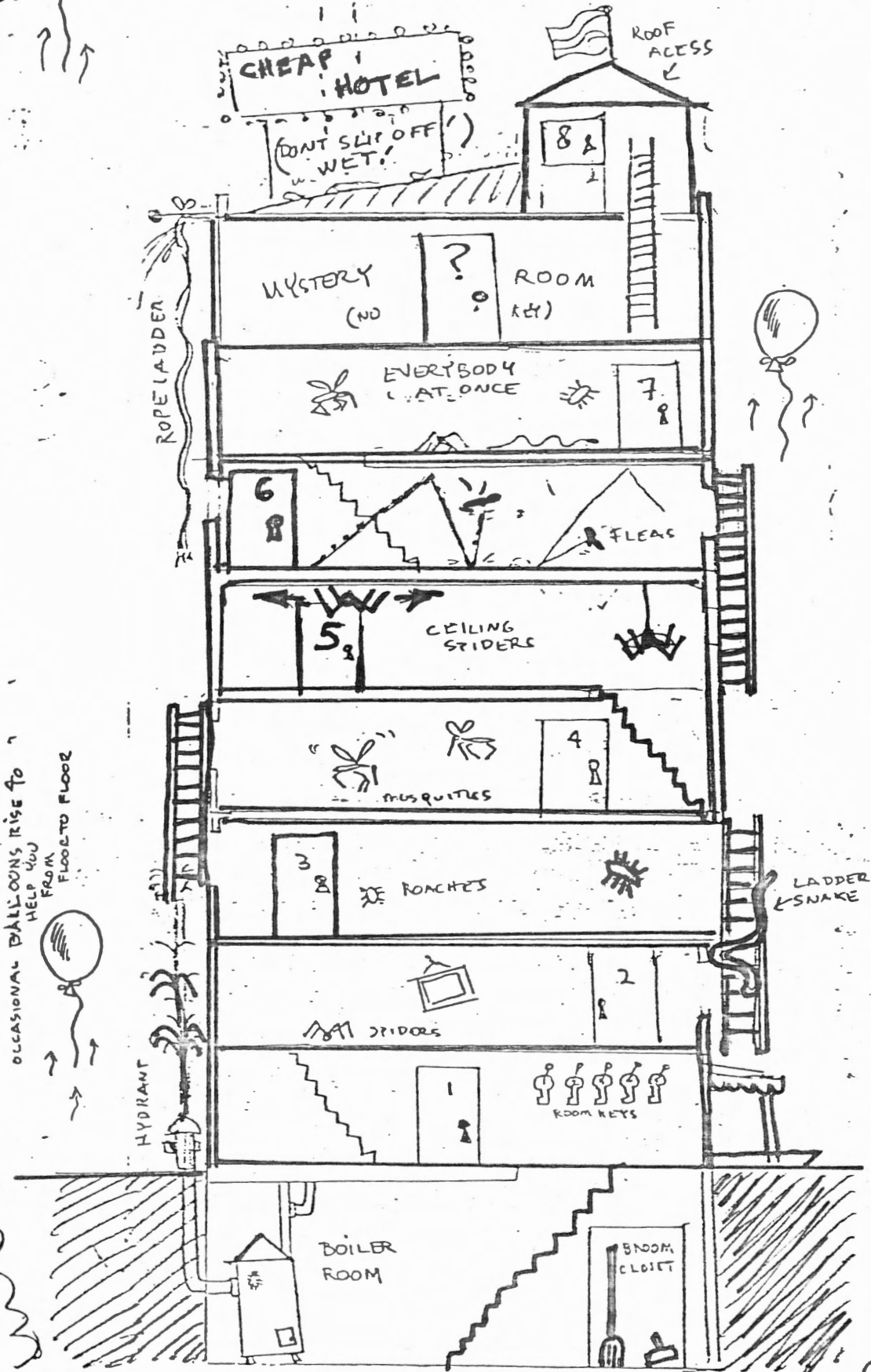
LOOK AT ALL THOSE COCKAROACHES!!!!!! Looking down into the room/suite, you can see them all over the furniture, climbing on the walls, and multiplying like crazy whenever one of them blindly bumps into another one. You can see yourself also - as a pair of footprints standing in the doorway at the open door. Don't let a single one of those little critters out alive, or you'll have to clear out the hallway again on your way down and then come back to this suite to try it again.

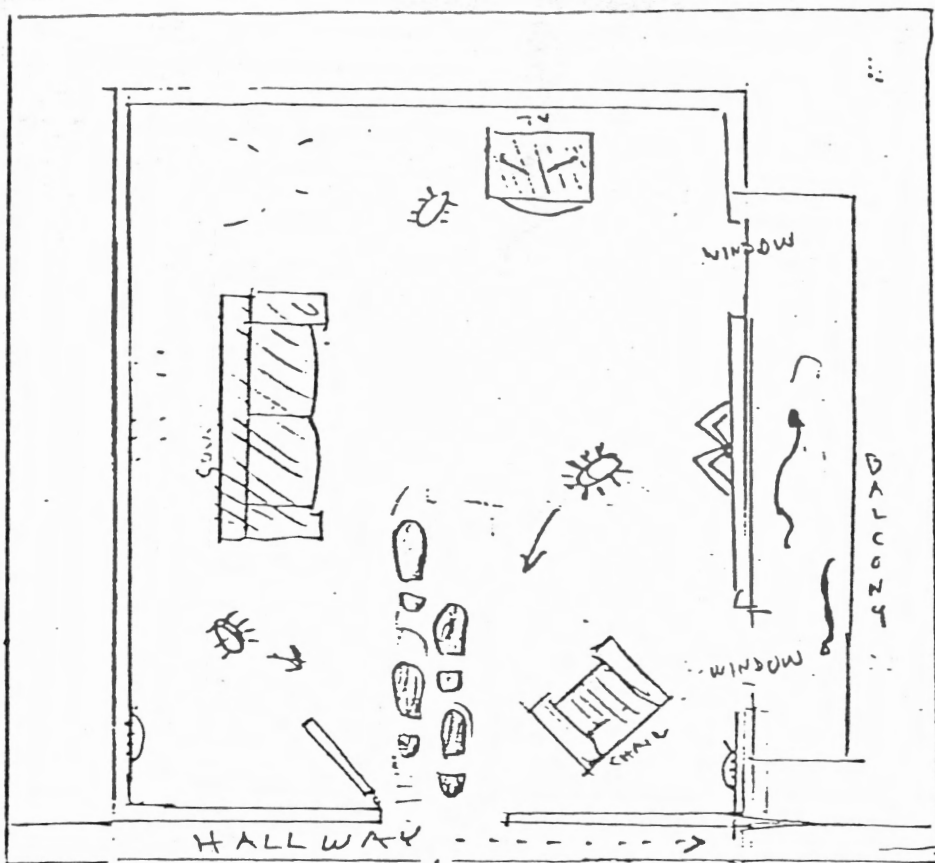
Not only that, but sleeping in bed in one of the rooms of this suite is a Guest. Now, Guests are nice so long as they're not Disturbed - by you, by bugs, or by the cans of Raid which are located at strategic corners of the suite - or perhaps you're a bit too clumsy and knock over some furniture with a loud CRASH: Now the Guest is awake, irate, and dead set on whacking you over the head with a baseball bat... watch out!

Now suppose that all this doesn't intimidate you. Suppose you're a glutton for punishment. Well, next time you have to clear out two hallways and climb two floors and deal with two types of insect pests to reach the second door to the second suite. There may be: hopping fleas which sort of pong around the room - or nasty mosquitos which flit to and fro and are attracted in droves to anything warm. Remember, if you fail to clear out the hallway before entering the rooms, anything left behind will start to come in from behind you while you're trying to deal with what's in the room. Tough luck.

You must be getting a bit winded by now. But to get to the third floor, there isn't any stairwell - you must climb out on the side of the building and climb up the fire escape. A piece of cake except for the ladder snake which slithers down one side and up the other or criss-crosses the rungs as you try to avoid it. I hope you didn't drop your hammer, buddy. Of course, you could try to get to another floor the easy way... by hitching a ride with a handy-dandy helium balloon which occasionally floats by. Except for the fact that the helium balloons may be punctured by the claws of a black cat sitting on a windowsill leaving you hanging in mid-air with a long way to fall. If you're on a floor with a cat, it can be quite a nuisance, hissing ferociously at one moment or purring and slowing you down by slinking up against your legs. A black cat is another matter - once one starts to trail you there is no avoiding it - you'd better clear that room out fast and get back down to the lobby for another key - but don't let the cat into the room with the Guest or they may wake it and chase you and the cat may chase you and the cockaroaches may chase you too... all at once. That's about the worst it gets on these floors, until:

You make it over the roof, through the top hatch, and down into the Mystery Penthouse (?). I wonder what's in there that could be any worse than down below??? Well, that's icing and since nobody's ever made it that far, anyway you haven't, that will just have to remain the stuff of legend. Better luck next time...!





↑
PLAYER LEAVES
A TRAIL WHICH
ROACHES WILL
FOLLOW

- ① DONT LET ROACHES OUT INTO HALLWAY
- ② DONT LET 2 ROACHES TOUCH EACH OTHER
OR THEY WILL MULTIPLY INTO 4 ROACHES
(GEOMETRIC GROWTH IN POPULATION)
- ③ DONT LET ROACHES TOUCH YOUR BACK HEEL
OR YOU WILL BITE THE DUST!
- ④ STOMP ROACHES WITH YOUR FRONT
SOLE AND "STAMP" BUTTON.

BY: Sam Deus & John Ray

I NAME: Silvester & Tweety

II PERSPECTIVE: 3rd person side view and 3/4 view

III CONTROLS: Velocity joystick, jump/flap button

IV MONITOR: Medium resolution raster with horizontal orientation.

V CHARACTERS

- A) Player: Tweety 16H x 16V
- B) Adverseries: Silvester 32H x 32V
- C) Others: Tweety's girlfriend Sweety 16H x 16V

VI GAMEPLAY

- A) PLAYFIELD: First wave - Barn Scene, scrolling
Second wave - Ice Skating, scrolling
Third wave - Garden Maze, scrolling
- B) LIVES: Tweety goes thru the obstacle course. Lives are lost when Tweety falls from the obstacle course or gets caught by Silvester and *Silvester Junior*.
- C) SCORING: Scoring is accomplished by staying alive, dropping things on Silvester, picking up bonus objects (flowers), finishing the wave and getting to Sweety.
- D) OTHER CHARACTERS: Maybe static characters as obstacles or bonus points.
- E) OPERATION OF CONTROLS: Velocity joystick is a control that gives Tweety an increasing speed as well as direction, which will control the scrolling speed in the chase. The push button acts in two ways. It gives Tweety a leap if it is pushed once. If it is pushed more than once, it makes the Tweety flap ala Joust and makes him fly.

VII OTHER DETAILS

\ Characters are in bright colors against a dark background.

VIII GAME PLAY DESCRIPTION

Wave One: Tweety's objective is to get from one end of the barn to the other where Sweetie is. Sweetie is nothing more than an attraction. Tweety basically goes thru an obstacle course such as barn shelves, horizontal beams, pulleys, haystacks. On this obstacle course he has bonus objects he may pick or drop on Silvester. His enemy is a Silvester with a stick trying to get him off of the high places. A direct hit with a stick will make a player lose a life. An indirect hit will make him lose his balance and drop down. The game is timed by Silvester getting more aggressive and accurate with a stick and Silvester Junior appearing on the scene and throwing cow pies at Tweety. This will also be the way to control difficulties in later repeating waves.

Wave Two: This is a chase wave with obstacles on ice. Both Tweety and Silvester are on ice skates where the speed of skating is on the joystick. Silvester is chasing with a butterfly net, occasionally dropping it to catch the Tweety. The Tweety must run and jump over low branches, sunken logs, and thin ice. The faster he goes, the longer the leaps, however, harder to time the jumps. Along the way he can pick flowers for Sweetie to collect the bonus points. The game is timed by the scrolling playfield length.

Wave Three: This is a maze wave with chase and the number of objects to be picked in order to finish the wave. The playfield setting is an old fashioned garden maze with dead ends. At the dead ends there are flower pots to be picked for points. The Tweety enters the maze with Silvester chasing him. The Tweety must go in the dead ends to pick all of the flowers and get out from the other end. At first Silvester is dumb wondering randomly around the maze where Tweety must avoid him. The game is timed by Silvester getting smarter and Silvester Junior entering to chase. The playfield in this case is 3/4 perspective with both horizontal and vertical scrolling.

2/11/83 SD

SILVESTER



SILVESTER JR.



TWEETY

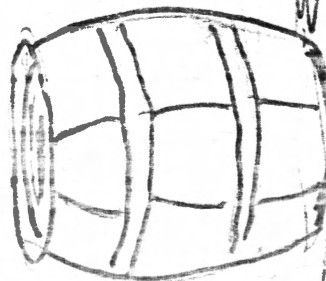
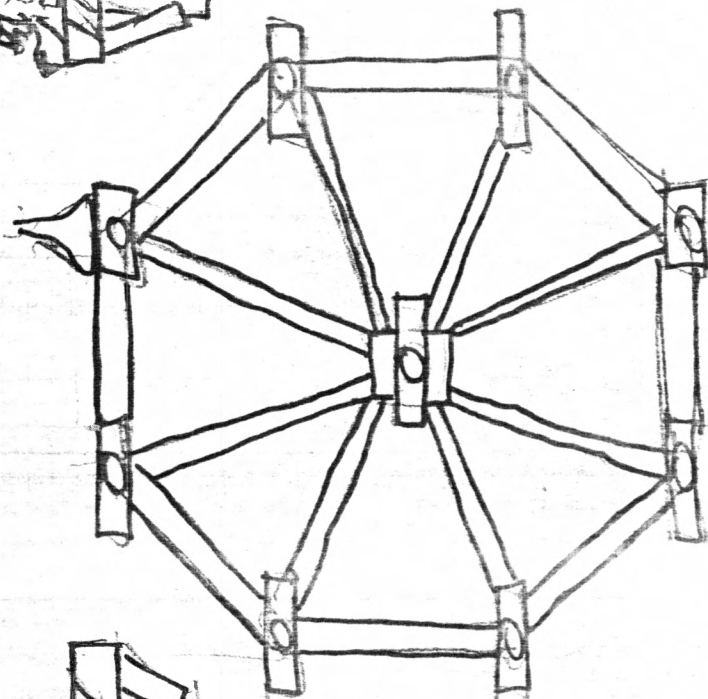
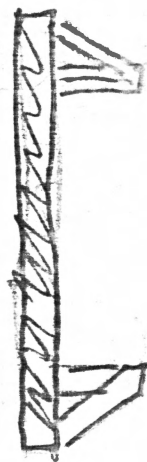
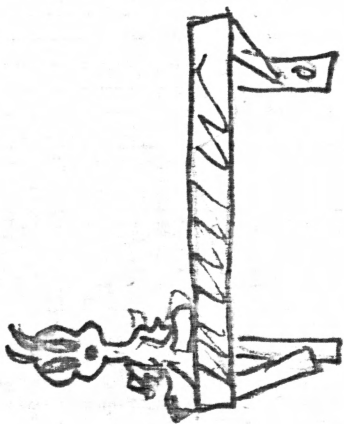


SWEETY



2/11/83 SD.

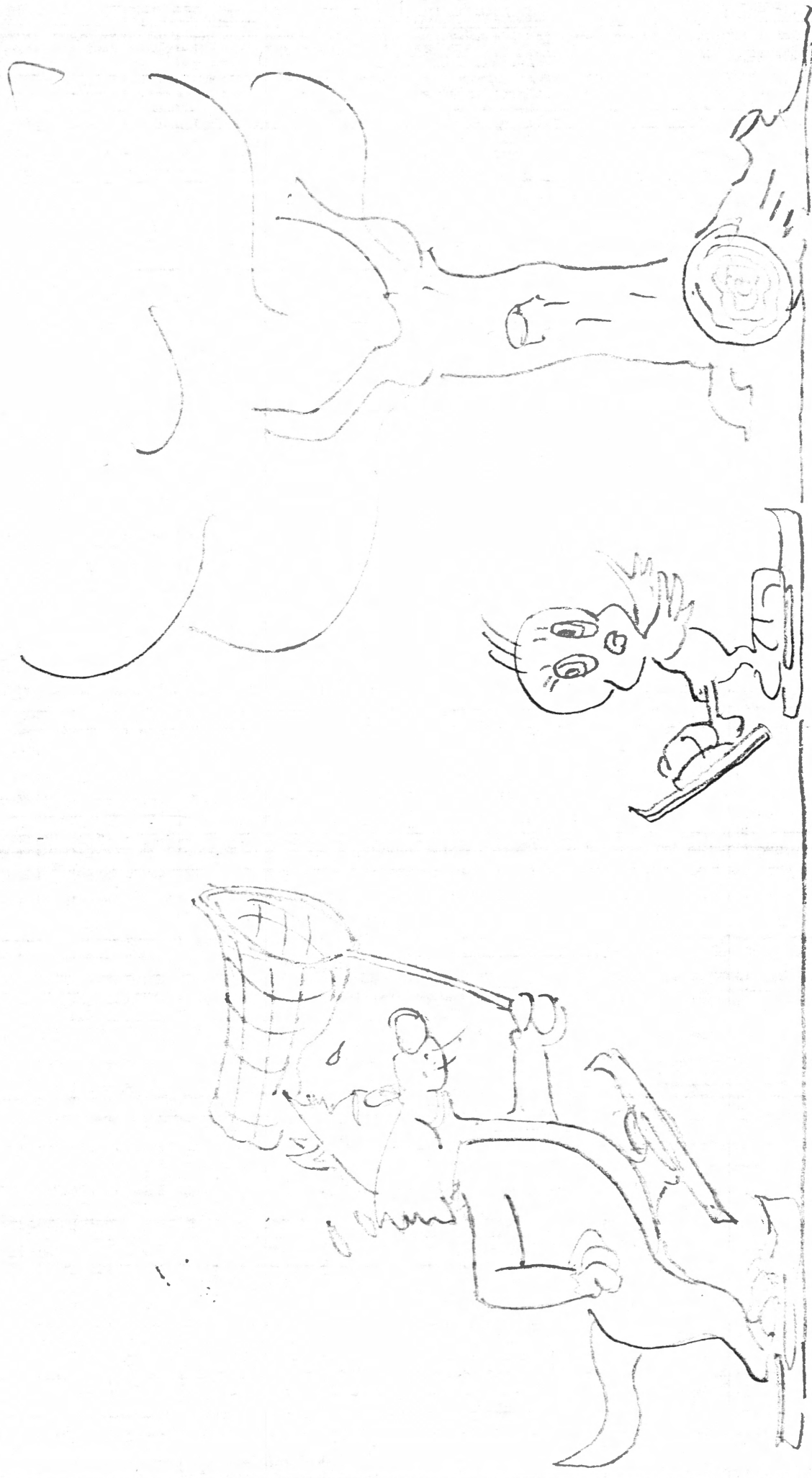
WEETY
AND
SYLVESTER



15 58/11/2

III

ICE SKATING CHASE



TWEETY by John Ray

rspective:

3rd person side view (Kangaroo)

Object of the Game;

Player controls Sylvester to try to catch Tweety by learning skills on each wave.

Controls:

Joystick controls Sylvester. Maybe a "jump" button.

Lives:

Player has "lives" which he loses by falling or otherwise failing to catch Tweety.

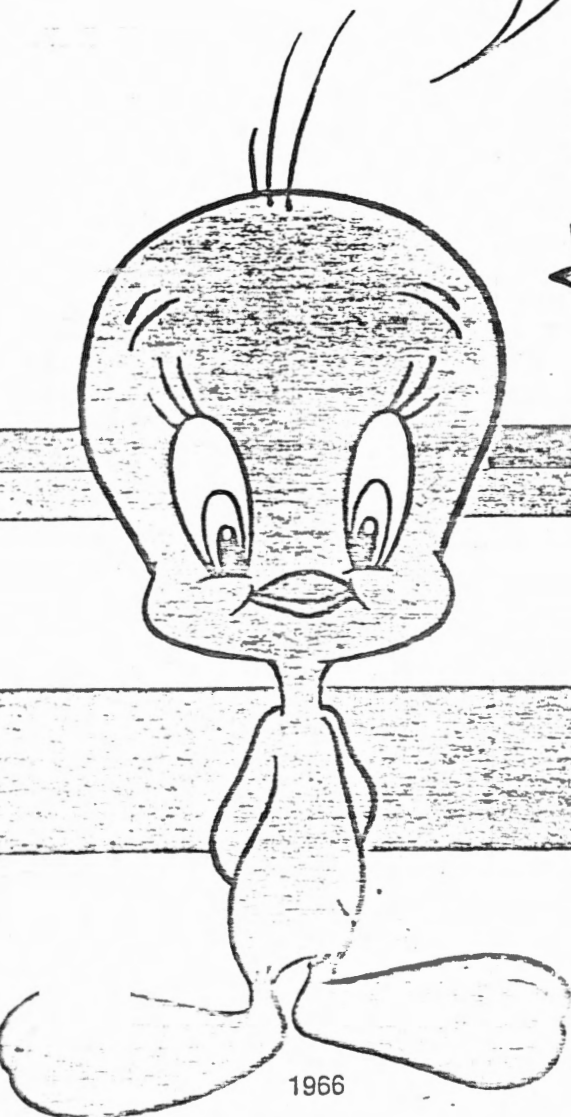
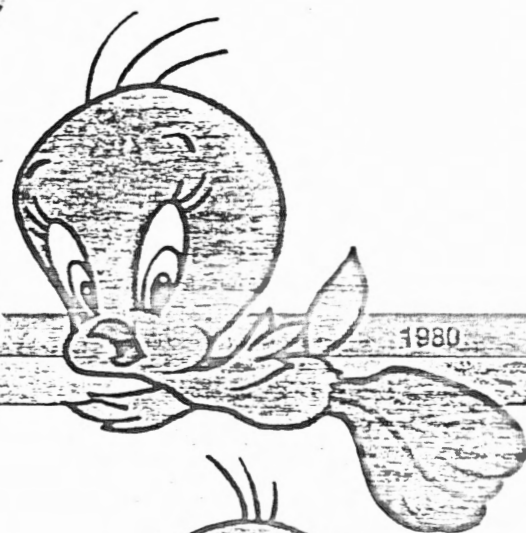
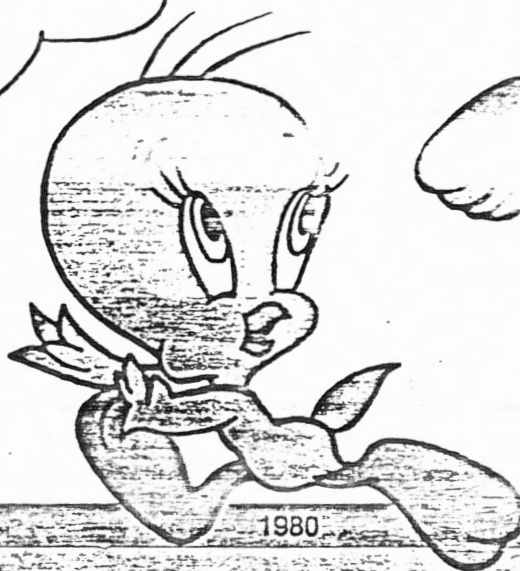
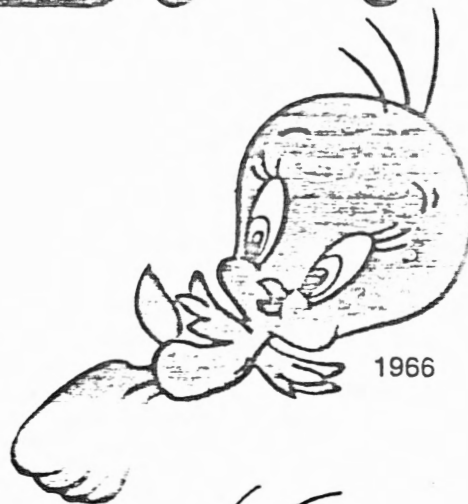
TWEETY;

You are Sylvester (A Puddy Tat) out to get that devious little Tweety bird.

u have ingenious ways of getting Tweety, but each requires you to master a skill. Every time you get Tweety, the little squirt manages to escape and fly to the next scene ("sufferin succotash"). You follow in hot pursuit to learn the next skill. You lose lives by falling or otherwise failing in the skill you are trying to learn.

WEEPY

I TAWT I TAW A
PUDDY TAT!™



Tweety & Ray 1' 7/83

TWEETY
AN
SYLVESTER

Donkey Kong style:

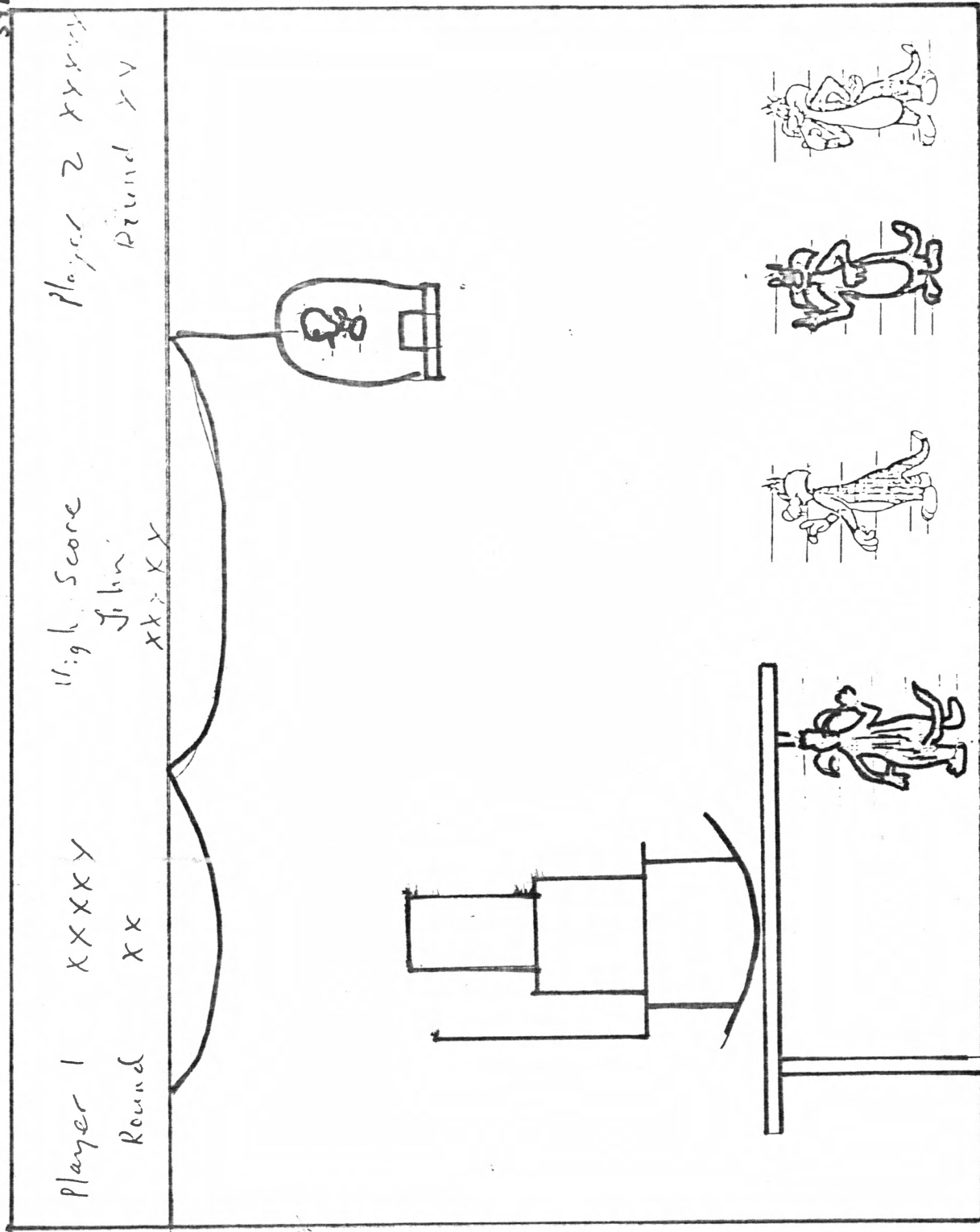
Donkey Kong style
play You control

Sylvester to guide
him to Tweety's

cage. When Sylvester
gets there, the
weight is too
great and

they fall to the
ground. Tweety
flies to the
next scene.

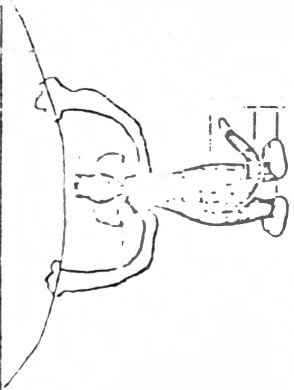
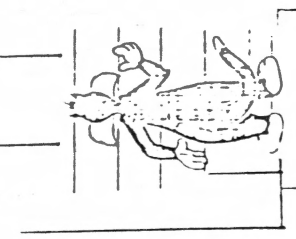
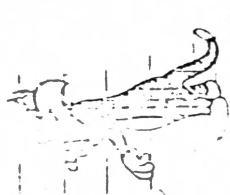
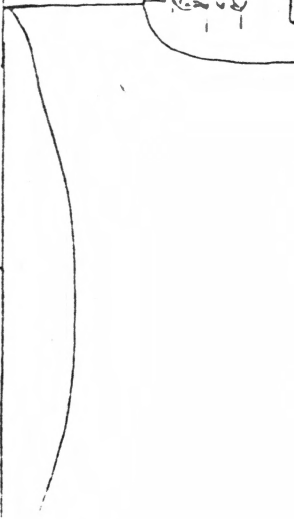
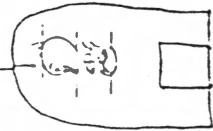
Sylvester must
climb up on
the table, climb
up the rocking
chair without
causing it to
fall over, and
save his jump
by jumping again
so that he
doesn't fall



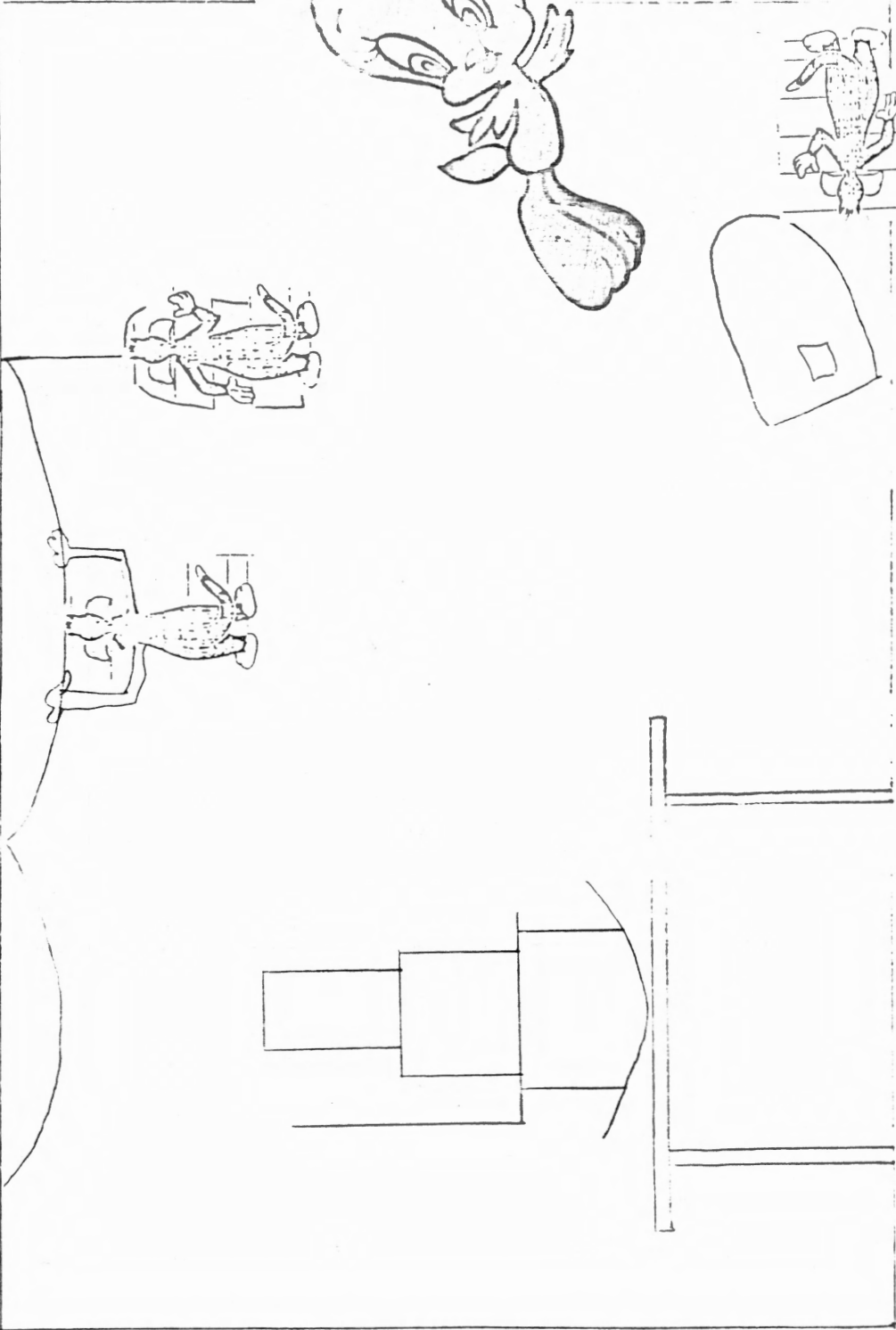
him to hurry
him up.

is lose a life
If Sylvester (the
player) stalls,
dog could ch.

Weekly J Ray 11-1-83

Player 1 XXXXX Round XX	High Score John XXXXX	Player 2 XXXXX Round XX
		
		

Tweety 1 Ray 11 / 83

Player 1	XXXXX	High Score	Player 2	XXXXX
Round	XX	John XXXXX	Round	XX
				

HERMAL or THE GREAT VOLCANO BALLOON RACE by Steve Calfee

Perspective:

3rd person side view.

Controls:

4 position Joystick, Bomb Button.

Monitor:

A. Raster B. Horizontal

Characters:

Player - Balloon 32H x 64V - Player 8 x 8

Adversary - Nature

Others - 8 x 8 Bubbles

Game Play:

Playfield: See drawings.

At least 3 volcanos plus start, finish, end of wave interlude scenes.

Lives:

Lives plus finishing the race. Player dies when volcano splatters balloon.

Game ends when 1) player dies or; 2) reaches finishing line.

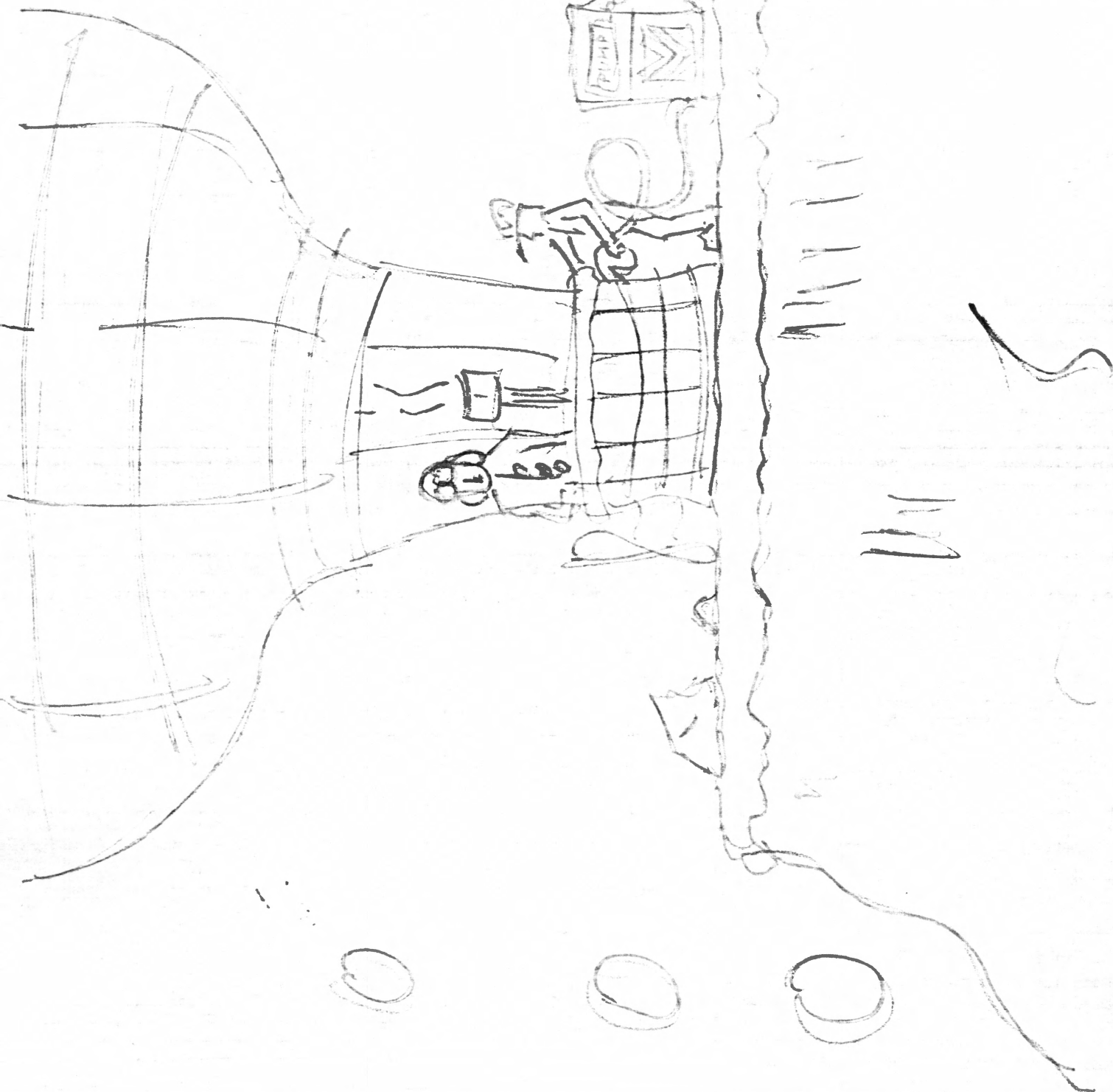
Scoring:

Player scores by breaking lava bubbles.

Bonus by how fast he moves through re-loading between waves.

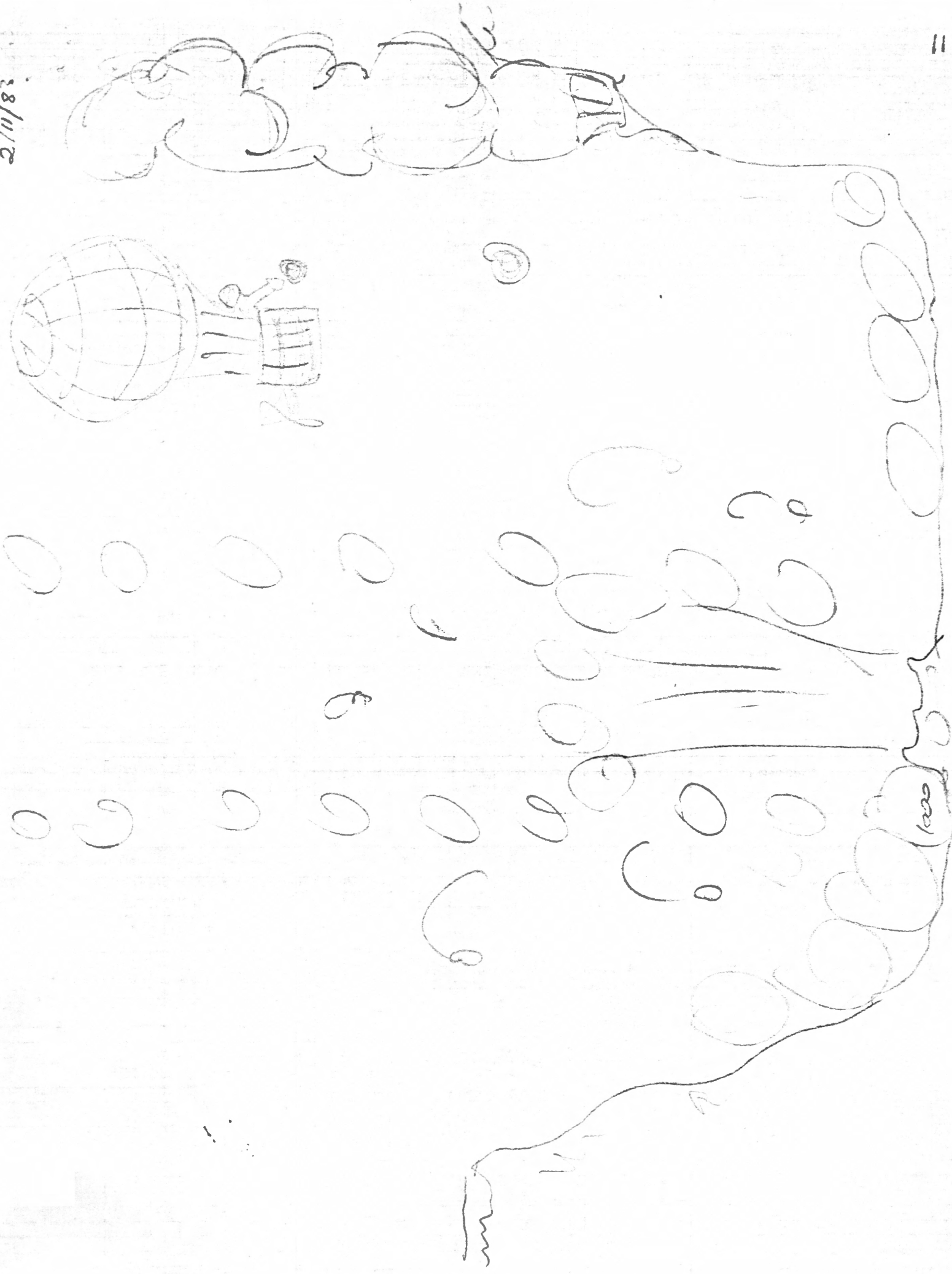
Friend helps load bombs. No enemies.

2/11/83



FUELING STOP

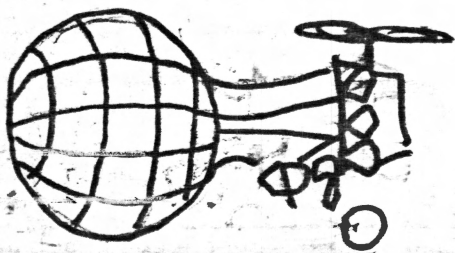
2/11/83



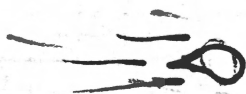
ADVANCE WAVES

2/11/83

HERMAL:
OR
VOLCANCO



WIND DIRECTION



LANDING

SITE



SCENE 1

120

BY: SAM DEUS/JESS MELCHOR/AVIS FREDERICKS 1/25/83

NAME: SUPER BIKE, MOTO-MAN, MOTORCROSS

PERSPECTIVE: FIRST PERSON REMOVED

MONITOR: RASTER SCANNED, MEDIUM RESOLUTION, HORIZONTAL ORIENTATION

CONTROLS: MINI HARLEY DAVIDSON TYPE HANDLE
LEFT HAND ROTATION FOR BRAKE, RIGHT HAND ROTATION FOR
ACCELERATION AND THUMB SWITCH GEAR SHIFTER.

HARDWARE: NEW DESIGN. VERY SIMILAR TO POLE POSITION ARCHITECTURE.
USING TWO 6809 PROCESSOR TO CONTROL THE GAMEPLAY AND 6502
TO CONTROL MUSIC AND VOICE. ONE PROCESSOR WILL CONTROL BIT
MAP HARDWARE TO MANIPULATE THE BACKGROUND AND THE TERRAIN.
SECOND PROCESSOR WILL CONTROL SIZE VARIABLE MOTION OBJECTS.

GAME PLAY: THREE BASIC WAVES:

1. QUALIFICATION RUN SOLO
2. HEAT RACE WITH THREE OTHER BIKES
3. CHAMPIONSHIP RUN ON ICE

WAVE ONE:

PLAYER IS INTRODUCED TO A TERRAIN ON A SOLO RUN. COMPUTER
CLOCKS THE PLAYER AND PLACES THE PLAYER IN A HEAT WITH
THREE OTHER PREVIOUS PLAYERS FROM TOP 300 THAT QUALIFIES
WITH PLAYER'S TIME. QUALIFICATION TIME ALSO SELECTS THE
TOP SPEED FOR THE PLAYER'S BIKE IN THE RACE. FASTER THE
QUALIFICATION TIME, THE FASTER THE BIKE WILL BE ON A HEAT
RACE.

WAVE TWO:

IN THIS RACE, THREE OTHER BIKES CONTROLLED BY COMPUTER WITH
AVERAGE TIMES OF THE PREVIOUS PLAYERS. THE PLAYER
EFFECTIVELY RACING AGAINST THE PREVIOUS PLAYER'S TIME.
WINNING A HEAT MOVES THE PLAYER TO NEXT HEAT ACCORDING
TO HIS/HER TIME. THE NUMBER OF HEATS ANY PLAYER CAN
PARTICIPATE CAN BE LIMITED BY OPTION SWITCHES (2,3,4,OR 5).
PLAYER WILL HAVE AN OPTION TO CONTINUE THE LAST HEAT HE
PLAYED OR THE NEXT HEAT HE WAS GOING TO PLAY SHOULD GAME
END BY HEAT LIMITATIONS.

WAVE THREE:

SHOULD THE PLAYER QUALIFY TO THE FASTEST HEAT AND WIN, THEN
HE WOULD QUALIFY TO THE CHAMPIONSHIP RACE ON CIRCULAR ICE
ARENA WITH THREE OTHER IMMORTAL BIKERS WHERE HE WILL HAVE A
CHANCE TO ADD HIS NAME TO THE IMMORTAL LIST BY BUMPING ONE

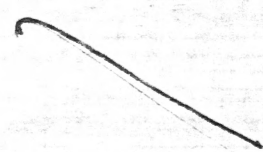
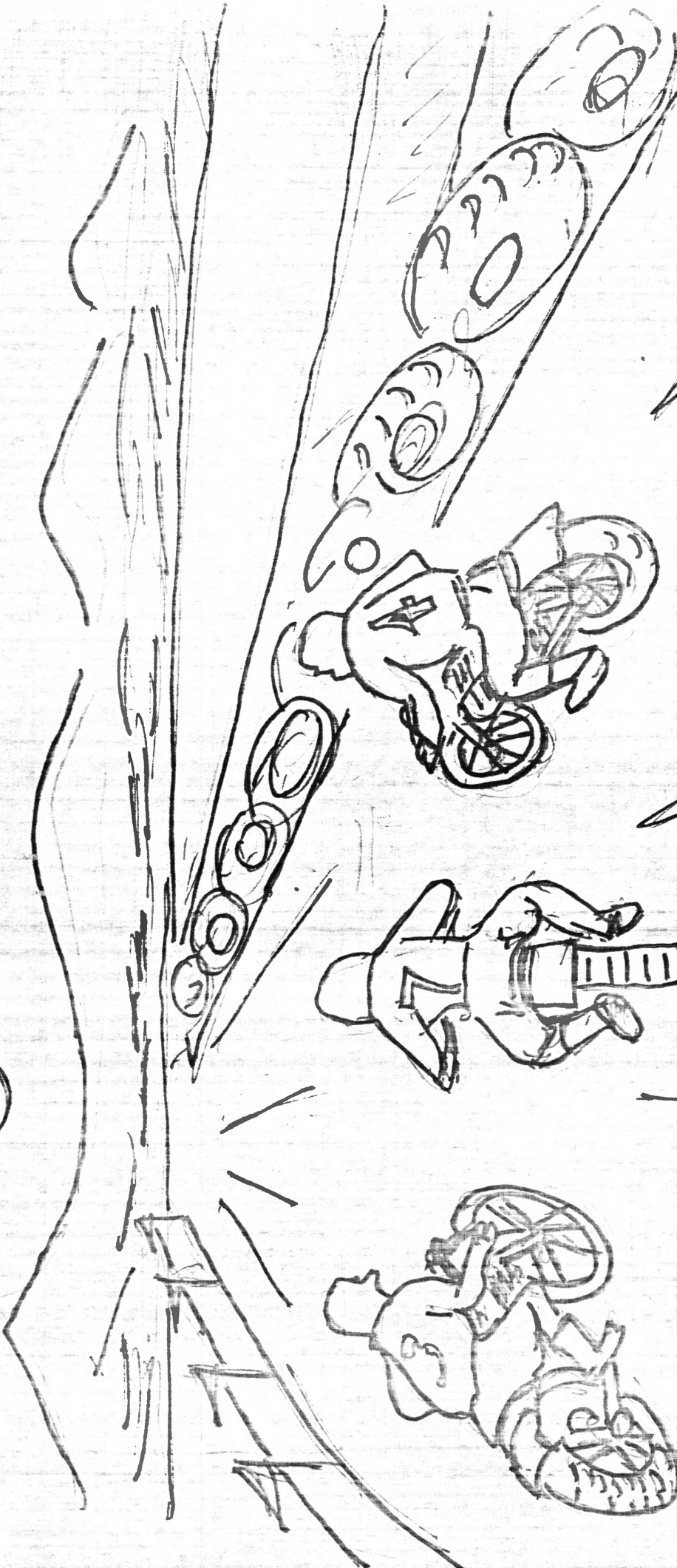
OF THE PLAYERS DOWN. AT THIS WAVE, THE BIKERS ARE PERSONALIZED BY INITIAL OF THE PLAYERS WHO ARE IMMORTALS.

VARIATIONS OF

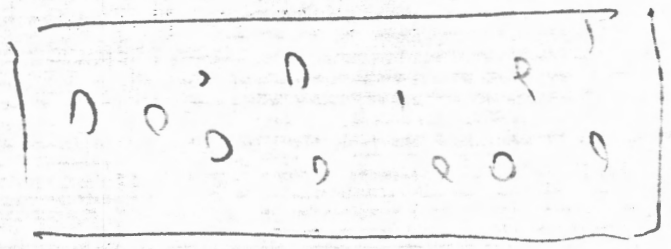
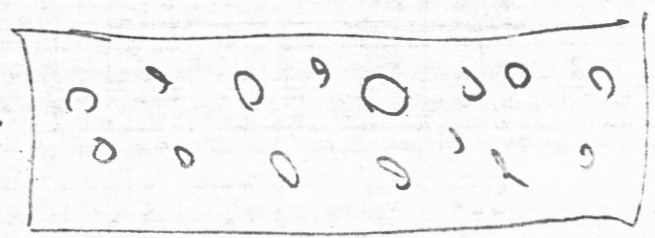
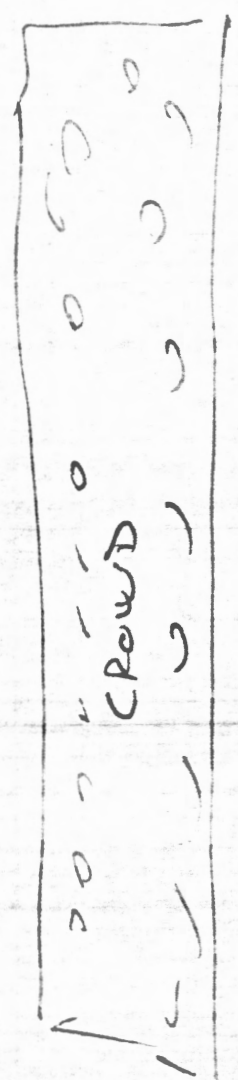
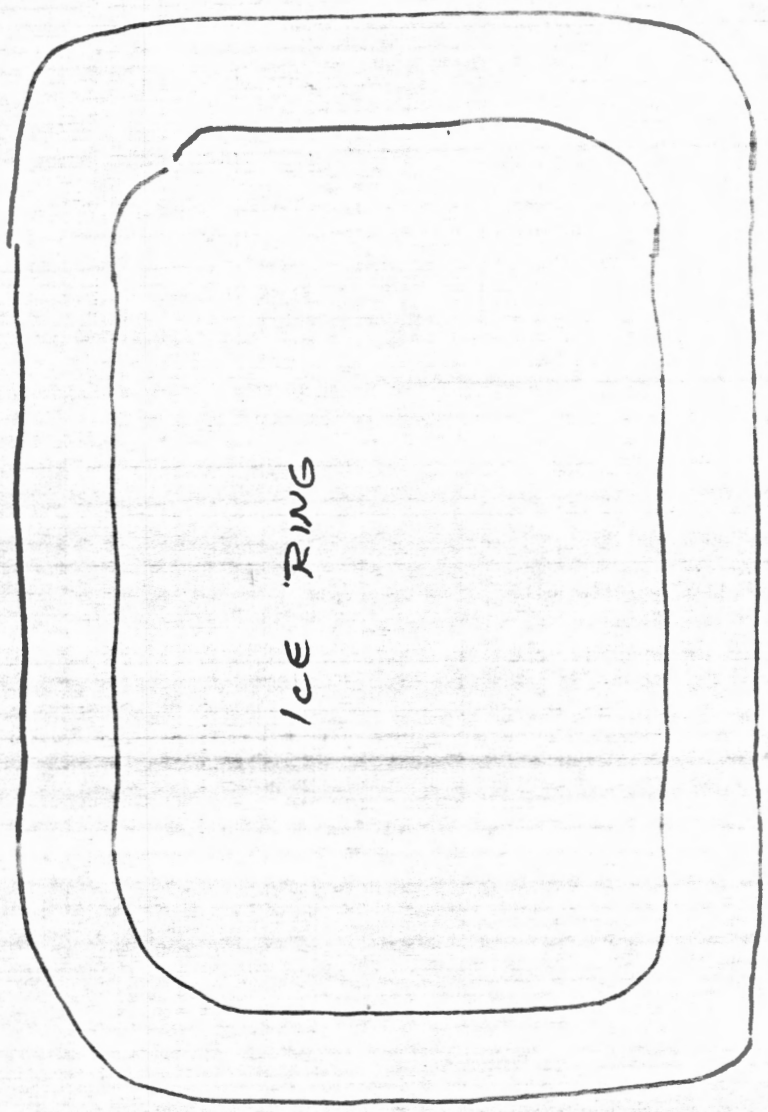
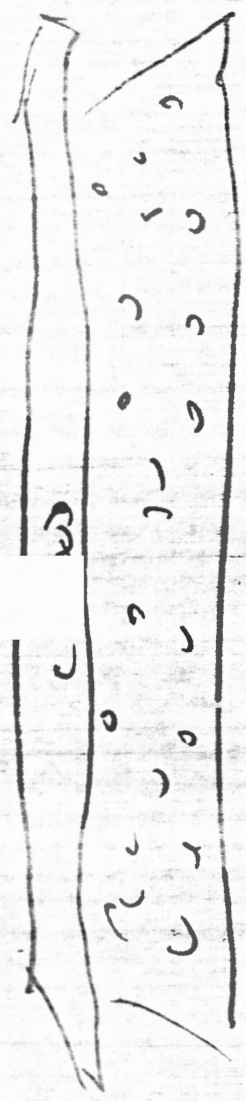
THE GAME PLAY: MOTO MAN AND MOTORCROSS USES SAME CONCEPT OF MOTOCYCLING. THE DIFFERENCE IS THE TERRAIN THAT IT GOES THROUGH. THIS THEME USES A DIRT BIKE THAT RIDES ON ROUGH DIRT ROADS UP AND DOWN MOTION AND JUMPING OVER THE POT HOLES. IT INCLUDES THE POSSIBILITY OF MECHANICAL FEEDBACK TO THE PLAYER WITH SERVO MOTORS. GAME PLAY WILL BE TIMED BY NUMBER OF LAPS AND USES ELABORATE CABINET DESIGN (MOTOR-CYCLE SEAT) TO ENHANCE THE REALITY OF THE GAME PLAY. PLAYER MAY DIE BY GETTING HIS ENGINE TOO HOT OR CRASH INTO OBSTACLES.

2/11/83 SD

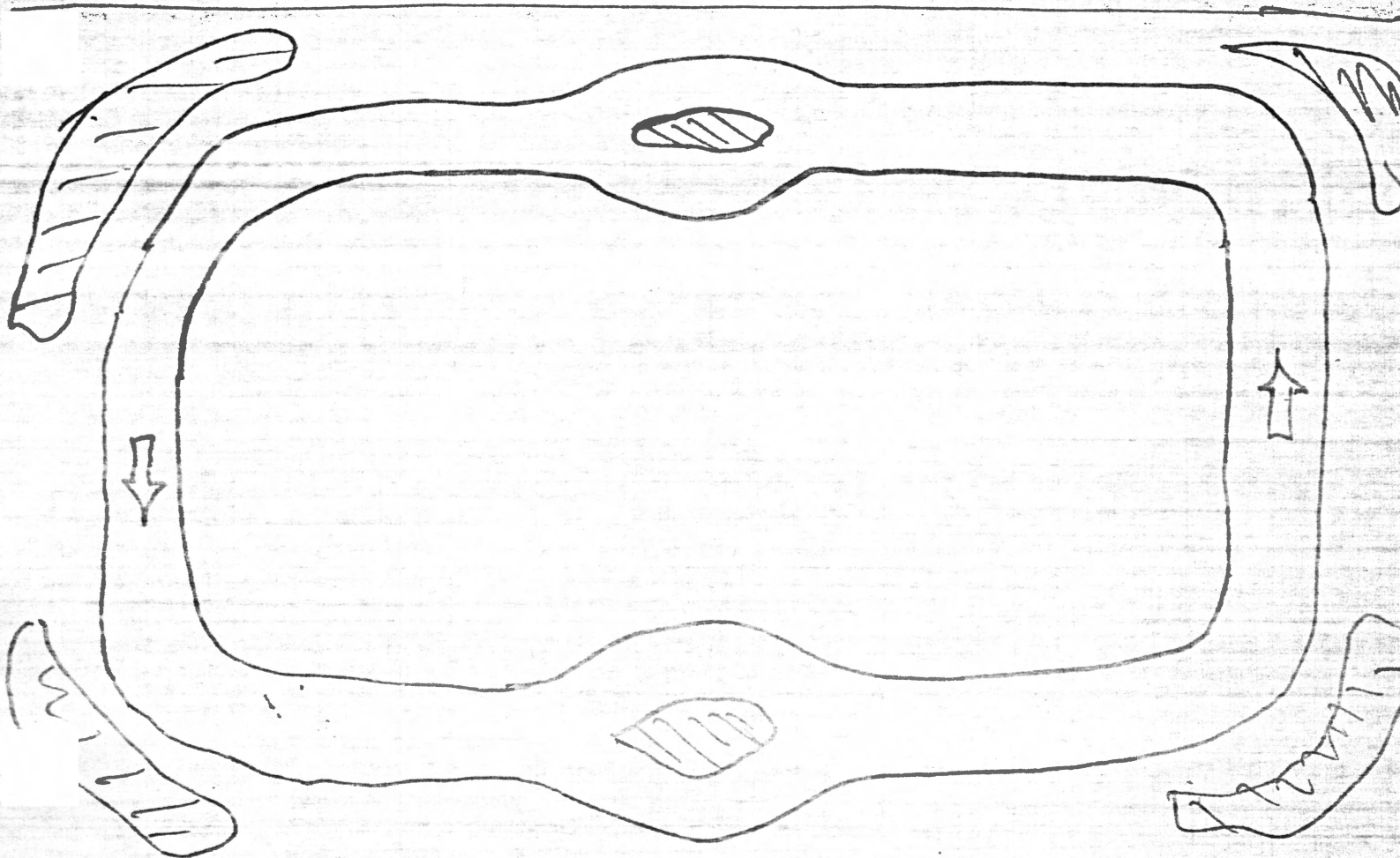
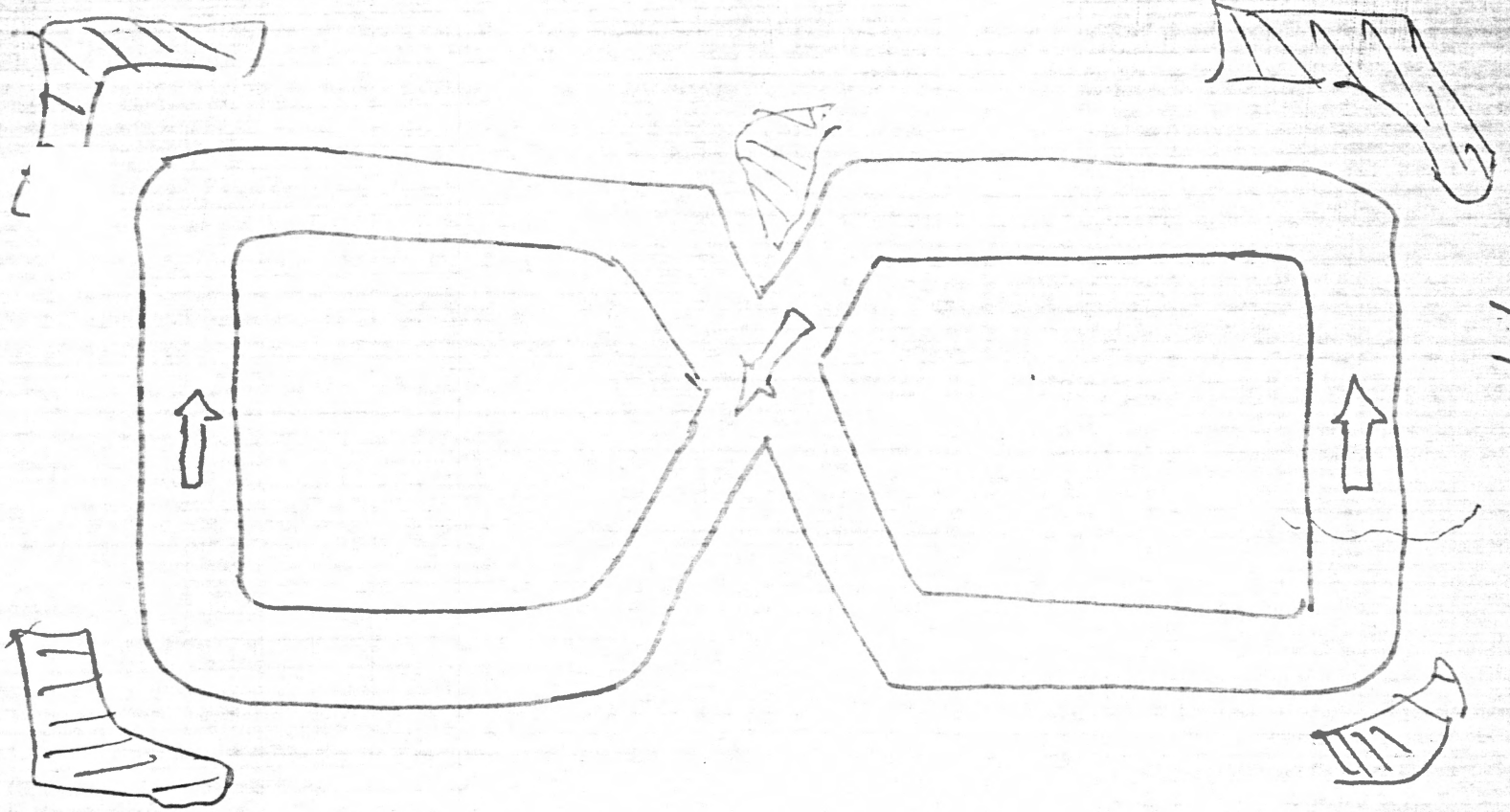
SUPERBIKE/MOTOR CROSS/MOTO-TRAIL



2/11/83 S.D



2/11/83 S.D.



WHEELERS GAME IDEA

February 11, 1983

submitted by Bart Rothwell
for Pajaro Dunes Brainstorming
Sam Dues, Moderator
contributions by Milt Loper

1) INTRODUCTION

WHEELERS is a game intended to help fill the present need for Engineering to produce a strong money-earning game in as SHORT a time as possible. The game concept is so simple that anyone will understand it after playing just one game, but this simplicity will not limit the challenge of the game or the fun that may be derived from playing it. By combining the wide player base of simple games with the limited gametime concept of Pole Position and the dual play feature of Joust, WHEELERS may be able to earn well enough to place it as one of the hit games of tomorrow's market.

Because few variations and additions to the basic gameplay seem necessary, the bulk of the software design should consist of the creation of general motion routines which can be used throughout. Since the game may be developed on existing hardware, a total development time from start to production of six months seems reasonable.

II) SUMMARY OF GAME STRUCTURE

This section provides a general description of the basic framework WHEELERS. The details of the gameplay for WHEELERS follow in the next ion.

A. PERSPECTIVE:

WHEELERS uses a third person angled overhead (Zaxxon) view of a playfield shaped like a boxing ring (see figure 1). The playfield appears on a raster monitor mounted horizontally.

B. PLAYERS:

The game may be played in the "single play" mode by one player, or in the "dual play" mode by two players simultaneously. Each player uses his own joystick to control the motion of his character on the playfield.

C. CHARACTERS:

The main characters in this game are creatures known as Wheelers (see figure 2; pixel size for Wheelers is 16x16). Wheelers have no arms or legs, but instead two wheels at the rear of their bodies which they use to propel themselves. Their bodies are highly elastic, so that they can bounce off each other at high speeds without being hurt.

There are ten Wheelers (the opponents) which all look similar and are computer controlled throughout the game. In addition, there is a Wheeler called "Wheely" which is controlled by one player, and a Wheeler called "Peely" which appears in dual play only and is controlled by the second player.

D. PLAYFIELD:

The Wheelers' playfield is square, has an icy surface, and is often surrounded on some of its sides by walls (see figure 1). Around the playfield sits an animated audience to watch the action. The Wheelers love to slide around on the icy playfield, spinning donuts, bouncing off each other and the walls, etc. All these motions are to be fully animated in a highly comical way.

E. OBJECT OF THE GAME:

The object of WHEELERS is to use your own Wheeler to "bump off" each of the opponent Wheelers; that is, to bounce into each of them in such a way as to force them to slide to and fall off of an open edge of the playfield, as shown in figure 2.

F. CONTROLS:

Each player uses only a single joystick to control his Wheeler. The Wheeler always faces in the direction the joystick is pointing (or was last pointed) and the Wheeler's wheels are always spinning except when the joystick is centered. Since there is little friction on the icy surface, the Wheeler will tend to slide and skid a great deal, and the player will have to learn to control these skids to move his Wheeler as he desires.

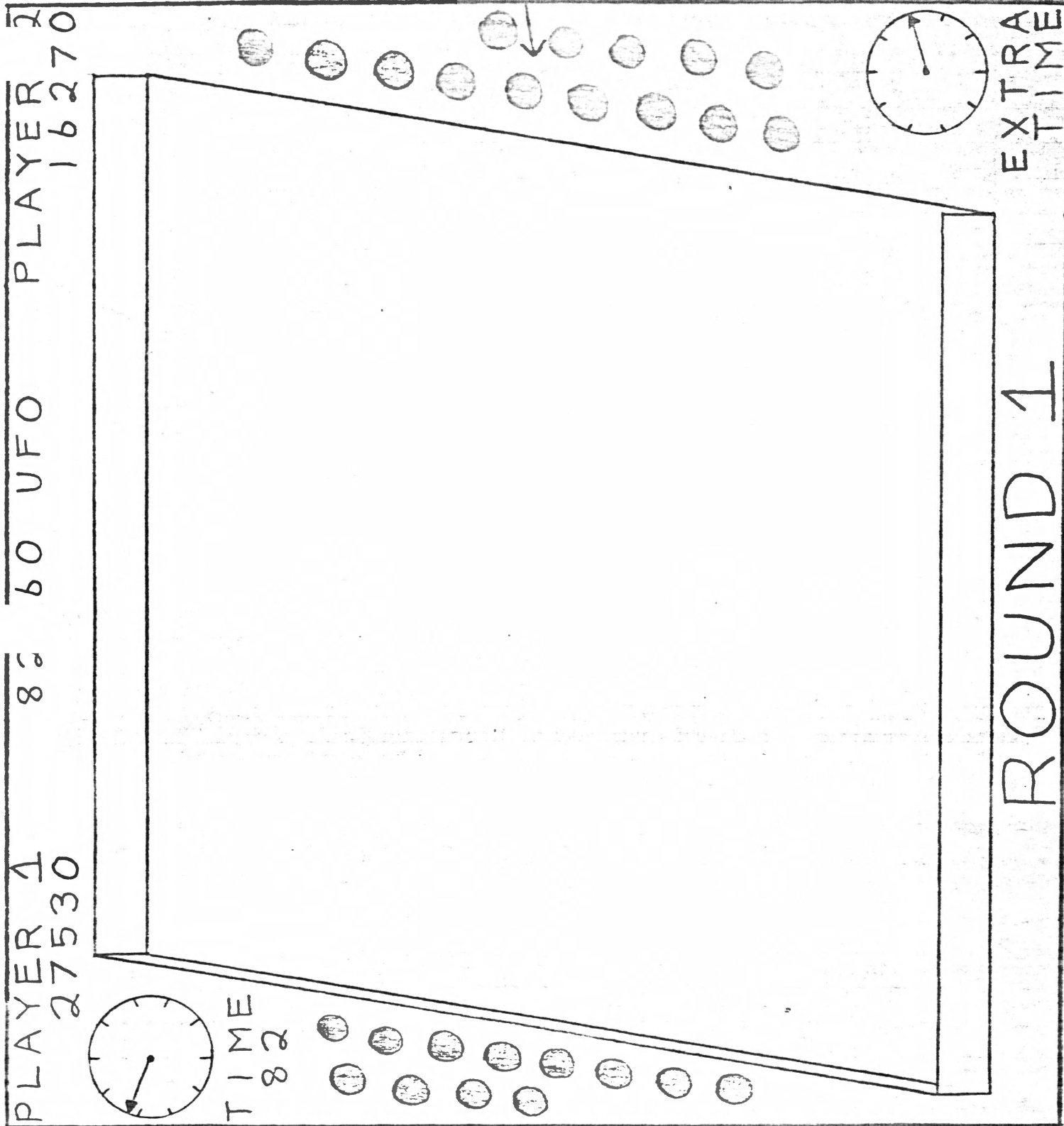


FIGURE 1

WHEELERS

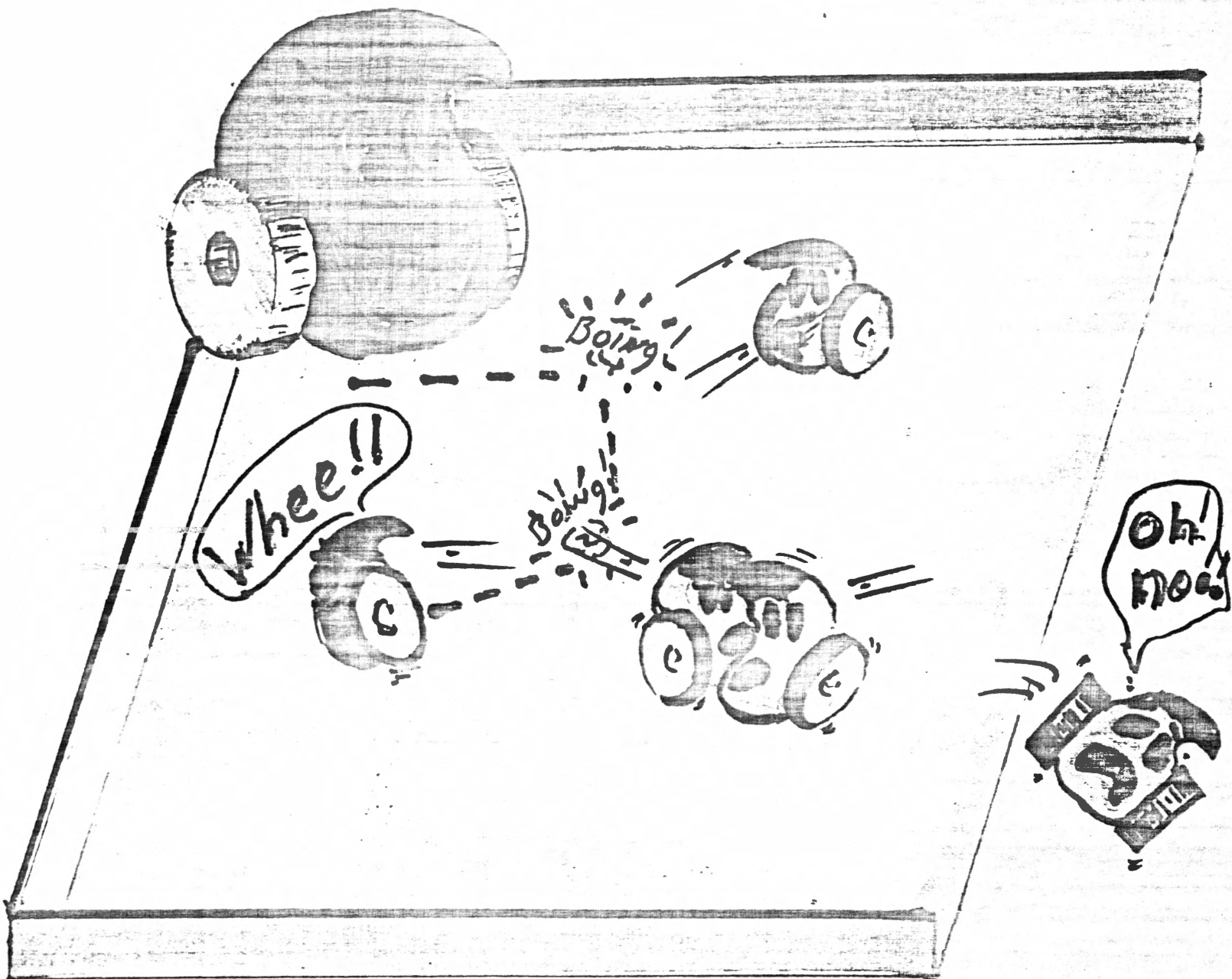


FIGURE 2

III) DETAILS OF GAMEPLAY

A. GAME START:

The game starts with the player's Wheeler being lowered onto the playfield, accompanied by a grandiose musical interlude such as Bach's Toccata and Fugue in B Minor (the Rollerball theme). The first playfield has walls on three sides as in figure 1, while on the open edge are located the ten opponent Wheelers ready for action. All the Wheelers are revving their wheels in preparation, and the sound of a cheering crowd is heard in the background. A bell sounds, and the Wheelers are off.

B. GAME ACTION:

Some of the opponent Wheelers are intelligent and pursue the player's Wheeler directly, while some act crazy and just have fun spinning around on the ice. Others may even be so stupid that they bump into each other near the edge and bump themselves off the playfield. Most of the opponent Wheelers, however, must be bumped off of the ice by the player's Wheeler.

The bumping off of a Wheeler may be carried out by a single, well placed hit on the opponent, sending him off toward the edge too fast for him to stop himself, or it may be carried out in a two or three step maneuver, since the Wheelers are susceptible to "injuries" of two types. At the start of a round, all of the Wheelers are "healthy" and appear brownish in color. When a Wheeler is bumped (any contact will do) by the player's Wheeler, however, he becomes "injured" and changes to a greenish color. If an injured Wheeler is not touched again by the player's Wheeler for five seconds, he becomes healthy again and changes back to the brownish color. If, however, an injured Wheeler is bumped again by the player's Wheeler before the five seconds have passed, he sustains further injury and both his wheels get knocked off permanently, making him a completely helpless invalid to be pushed off the edge as the player desires.

The most difficult aspect of the design of Wheelers will be the creation of motion algorithms for the opponent Wheelers which will make the gameplay sufficiently rich. The goal of these algorithms must be to make sure the player always sees at least one (and hopefully more) courses of action he can take which will directly help in his goal to bump off Wheelers. For example, at an arbitrary point in the gameplay he may see three Wheelers coming directly toward him which he must dodge, and two Wheelers moving side by side along the open edge. If he goes for the two Wheelers and makes a direct hit, he will bump both of them off, but if he misses, he will fall off himself. In a corner next to the open edge, however, he sees a stationary Wheeler just waiting to be bumped off, so he heads toward it under full power. The stationary Wheeler suddenly moves away, however, so that the player must spin his wheels in the opposite direction frantically to avoid going over the edge. This is the sort of gameplay which the motion algorithms must try to create.

C. PLAYTIME STRUCTURE:

WHEELERS is not structured in the usual way with lives and deaths, but instead is divided onto a possible five rounds of normal play. Each round lasts 100 "fake" seconds (each two-thirds of a second long as in Pole Position), and begins with ten opponent Wheelers. When an opponent Wheeler is bumped off, he is eliminated from that round, but when the player's Wheeler is bumped off, his only penalty is that he is kept out of action for a certain length of time while an animation sequence is shown of the Wheeler climbing back into the ring. In order to win a round and advance to the next round, the player must make his Wheeler bump off all ten of the opponents before his time expires. If all the time expires on the player's main clock for the round (shown in the upper left in figure 1) and he still has opponent Wheelers left on the playfield, then he is given one more chance to finish the round (provided he has not used up the chance in a previous round). At this point, the "extra time" clock (in the lower right in figure 1) grows wings and flies across the playfield to take the place of the main clock, and the player has the twenty additional seconds on this clock to try to complete the round. If he finishes the round by bumping off the last opponents, then he advances to the next round, but the "extra time" clock flies off the screen and can never be used again.

The game ends as soon as the player loses a round (uses up all his time without having bumped off all the opponents). If the player wins all five rounds, then he has "won" that game, and if he has no extra time left then his game is over. If, however, he has not used his extra time clock, then he is given a sixth "bonus" round of play with the time on that clock before the game ends. In either case, the player is allowed to enter his initials on the "winner's list", provided that his score is high enough.

D. SCORING:

During any of the five normal rounds of play, every time the player bumps off an opponent he receives a score equal to ten times the number of seconds left on the clock (maximum of 1,000), so that he is motivated to try to bump off his opponents as quickly as possible. During the sixth "bonus" round, if it is played, this score is increased to fifty times the number of seconds left, so that the maximum score for a Wheeler is still 1,000. Also, after winning a round the player will be given a standard bonus of 8,000 points. In this way, there is a theoretical limit of 100,000 points on any game, and a player finishing a game may compare his score to this limit in assessing his achievement.

E. ADVANCING OF ROUNDS:

After each round of play ends, whether it was won (last opponent bumped off) or lost (time expired), a short musical interlude of the appropriate mood will be played while a display is shown of the win-loss status of the game (see figure 3).

ROUNDS				
1	2	3	4	5
W	W	W	L	

figure 3

Of course, any time an "L" for loss is displayed here, the "game over" message immediately follows. When the display shows that the round was won, the music continues through a short set-up of the next round (such as that which begun the game). When the music ends, a bell sounds, and the next round begins.

F. RAMPING OF DIFFICULTY:

Each of the five rounds of normal play will be more difficult than the previous round (but the twenty second bonus round, if played, will be exactly like the first round). This ramping of difficulty will be achieved through the adjustment of only two factors.

First, the playfield will be made more difficult for the player to stay on. In the first round, the playfield will be surrounded on three sides by walls, but after each round, one wall will be removed (perhaps the crowd tears it down), until the fourth round is played with no walls surrounding it. At the start of the fifth and final normal round, a hole appears in the middle of the playfield which the player must avoid falling into.

The second factor to be adjusted is the intelligence of the opponents, so that while the player is having more difficulty staying on the playfield to do his work, the opponents are finding it easier to stay on and easier to dodge the player's Wheeler.

G. ADDITIONAL FEATURES IN LATER ROUNDS:

Two additional features to spice up the gameplay are planned for the later rounds, both of which serve only to help the player.

i) The Frog

Beginning at round two, at pre-determined times during the rounds, a frog will jump out of the audience and hop across the playfield. If the player makes no attempt to get to the frog, it will either be squashed accidentally by an opponent Wheeler (with appropriate animation and sounds), or it will hop off the far end of the playfield. If, however, the player can get to the frog and catch it without squashing it himself (he must be underneath it when it comes down from a hop), then for five seconds all of the opponent Wheelers will become wounded and are susceptible to having their wheels knocked off permanently.

ii) The Rose

Beginning at round three, and also at pre-determined times during the rounds, a rose will be thrown onto the playfield from out of the audience. If the player can catch it or get to it before it becomes trampled by an opponent Wheeler, then an animation sequence is shown of the player's Wheeler picking up the rose in his mouth. For five seconds the player's Wheeler rides around with the rose in his mouth, and during this time he is especially powerful (he can go much faster and stop much more quickly).

A possible set-up for the specific times of appearance of the frog and the rose is as follows:

	frog appearance (time left on clock)	rose appearance (time left on clock)
round one	never	never
round two	20	never
round three	40,80	20
round four	40,80	20,60
round five	40,80	20,60

H. FEATURES OF DUAL PLAY:

In dual play (two player game), both players play simultaneously, each controlling his own Wheeler on the playfield. A combined score is given, and the play is cooperative to the extent that both players wish to have all the opponents bumped off so that they may advance to the next round. Individual scores will be given, however, to the player who last touched a bumped off Wheeler (a small light will appear on the head of each opponent and will be lit in the color of the player who is to receive points for that Wheeler if it is bumped off). Also, if either player has not bumped off at least three opponents during any round which has been won, that player will be told that he is not "pulling his own weight" and will be eliminated from the play so that the other player may continue with the previously achieved combined score. A separate "dual play" winner's list will be maintained, and in this case only the surviving player will be allowed to enter his initials next to the combined score.

With the dual play feature of this game, teamwork will prove useful to players; for example, one player may be able to wound an opponent but then not be able to knock his wheels off due to poor positioning, so the other player may have to finish the job for him. Also, a lucrative advantage of the one-handed controls and the simultaneous dual play is that some players may desire to put two quarters into the game in order to take control of both characters, one with each hand, since then the game would be easier to win.